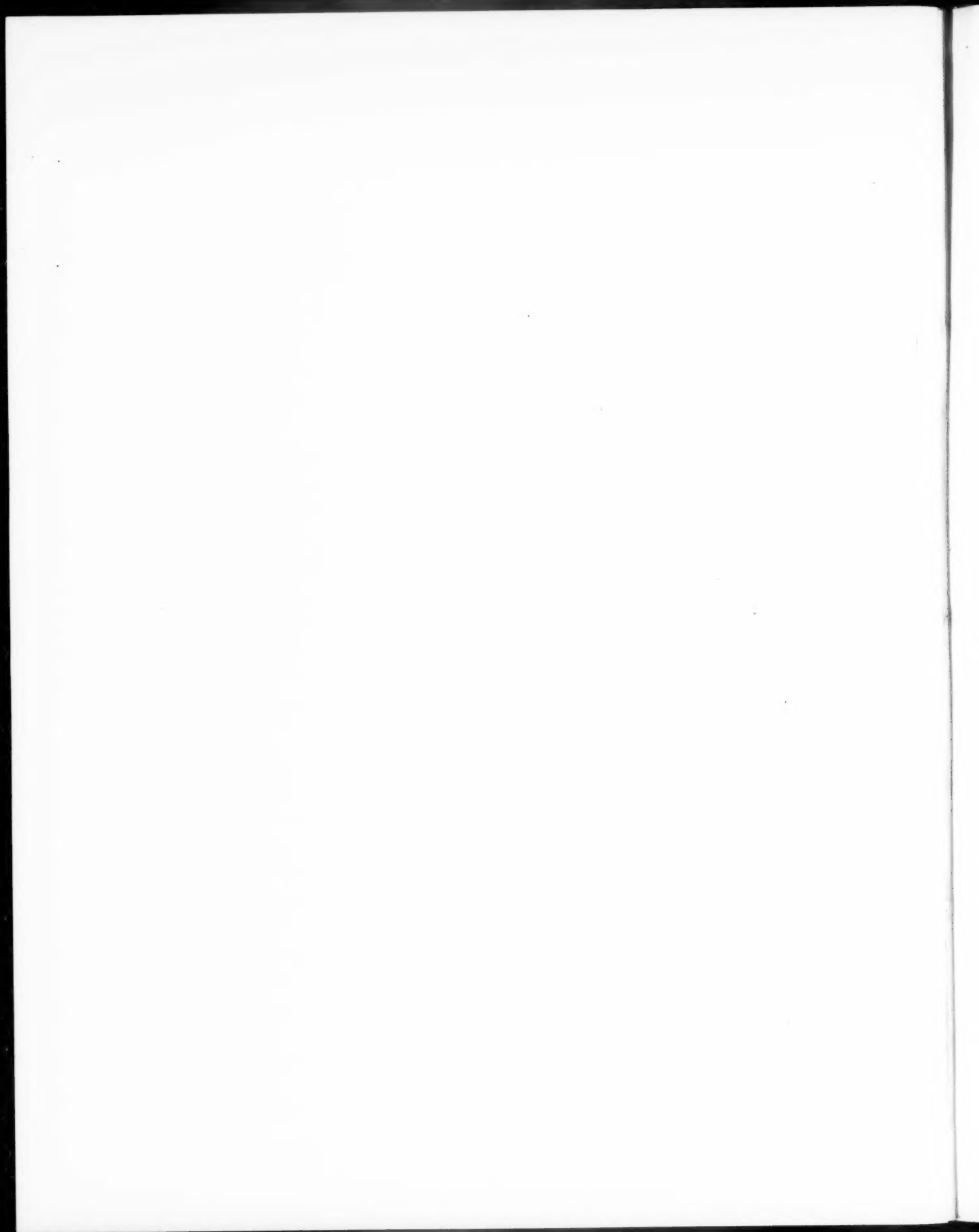


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Some London—and Other—Problems

Inaugural Address

By the PRESIDENT, Mr. PAUL WATERHOUSE, M.A., delivered at the General Meeting,
6 November 1922

IT is customary to have a subject, but why it should be called a subject I do not know. If a subject is a thing or person in subjection, the word is inappropriate to the theme of an address. For, so far from being the obedient servant of the speaker, it is his tyrannous master, or if in any sense beneath his feet it is as a devil-possessed carpet beyond whose borders he dare not tread, and whose pattern is a kind of maze that regulates his dance.

So if to-night I seem more of a wanderer than the keeper of a beaten track, my excuse is that, relying on the derivation of the word subject, I mean to keep the thing in subjection.

London is ever with us. Architecture is ever with us. The two are but synonyms for mystery and charm, for doubt, hope, wonder and infinite consolation.

No traveller can help comparing his London with other capitals; and if, as is happily true, he always comes back to London to find a welcome and to realise fresh beauties, he none the less is aware that there are some things in which London falls short of the spirit, the habits, the ideals of other places.

Some while ago there was a debate as to what

should be the motto of the London County Council armorial bearings. My own suggestion was "Keep off the Grass."

In suggesting it, I suggested no reflection on the County Council itself, but rather on a spirit which seems to threaten all those who find themselves in charge of our town. It is a spirit which, happily, is on the wane, and I believe that the County Council itself is contributory to its gradual extinction. I hardly know how to define it except by example and analogy. The simplest example is Paris. Paris, like us, has a river—a wilder, larger, less tameable river. But would anyone believe, who had not seen it, that in spite of embankments in solid masonry, higher and even more solid than our own, big trees of forest growth grow between the embankment and the river's edge?

Those who have seen these trees and that shore know also that men may, and do, go and fish on that river bank, and that the parapets of the embankment are beset—I might say decorated—by a mile of bookstalls.

Here are two things impossible in our London: the permission given to a great rural force to continue the force of its rural nature in the heart of

town culture, and the permission given to the free-lances of an ancient trade to play their business elsewhere than in orthodox shops.

I know all about the excellent reasons which govern our behaviour, and all the sensible arguments which can explain it. "The Thames banks are muddy, not shingly." "Access to the water leads to suicide and accidents." "Trees wouldn't grow by the water's edge." "Our river is tidal; theirs isn't." "Irregular trade once permitted would extend all over London." But all these arguments are not really to the point: the fact is (and we *know* it) that if we woke up one morning and found that the Thames had become the Seine, we should have those trees cut down, we should send those fishermen to the police court, we should close the access to the banks, and Parliament itself would legislate for the removal of those bookstalls. And why? Simply because the whole thing is too free and easy for our ideas of propriety.

The fact is, I suppose, that we have a kind of protestantism or puritanism in our ideas of town propriety, and we certainly cherish (avowedly or not) a sense that there is a normal kind of rigour which suits a town, out of which country (which is to us a sort of abnormality) must be excluded. That is why our suburbs are largely hideous.

Put it another way. Paris is a large—a very large—country town. London, however much you were to reduce its size, could never be a country town. It does not differ in degree, but in kind.

Richmond Park, barring a certain superfluity of railings, may be looked on as being almost a miracle. That anything so like untouched nature should exist so near London is almost scandalously delightful. It is, I suppose, about the limit. Imagine another night-time transformation: conceive Richmond Park taking the place of Hyde Park. What would happen in the morning? I think it would be at once closed for necessary alterations.

Versailles is the same distance from Paris that Hounslow is from London. Drive from Versailles to the capital through St. Cloud, and you will not dare to tell me that the miles of unfenced woodland through which you pass would be permitted on the Hounslow Road.

There is undergrowth in the Bois de Boulogne, literally undergrowth. If it were to spring up in Regent's Park, what would happen? Miles of unclimbable iron hurdles, and a penny on the income tax to pay for them.

The man, if there is one, who has walked along the banks of the Regent's Canal from its harbour mouth to the Great Central goods station; the men who go into Neville Court trembling for fear lest the great and tender treasure there be gone; the few who have found the one only spot on the Middlesex side of the Thames where one can wet foot on the river's edge: these men will know what I mean by that little touch of unrestraint which, with the best intentions in the world, we smother.

If you have ever made a water-colour sketch of St. Mary's Church, hard by the apparently prehistoric dyke which is really the North sewer outfall; if you have ever gazed at the cattle on the Beckton Road flats; if you remember the Piranesi-like wonder of St. John's Square, Westminster, in the 'eighties, or have been unable to tear yourself from Clerkenwell Green, you will know what I mean but cannot express.

There are great times coming for the Surrey side. The County Council office—which I frankly admire—is a pledge of that. The planning of that shore territory has got to be dealt with by somebody, or by some "body," or by chance. May it come to pass that whether the task is intrusted wisely to an individual or expensively to fortune, the result may contain some elements of that freedom which is a joy to poets, and inspiration to artists, and an aid to life.

Region-planning makes one think of axes—not axes to grind, but axes of alignment. I suppose the most famous of axes is that which, starting from the statue of Lafayette, does an unbroken flight of two miles to the Arc de l'Etoile, which, though its visual existence ends there, starts afresh for a four-furlong run to the Porte Maillot, and having there reached the boundary of Paris, takes breath for another 2,000 yards along the Bois de Boulogne, and, to show that it is not exhausted, does a gratuitous rush of nearly a mile to a mound on the farther side of the Seine.* We cannot do such things in London—perhaps we do not want to; but there is no reason why we should make such havoc as we do of some of our small opportunities. It is an ill business hunting for uglinesses in our dear London, so I will give only a hint or two. A pair of the best statues in London, that of the agricultural Duke of Bedford and the classic figure of Charles James Fox, face one another at the distance of a street which is 250 yards in length. At or near Fox's effigy common necessity called for the existence of a lamp-post and

* The President will contribute a note on this subject in the next number of the Journal.—Ed.

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a swan-necked stand-pipe for feeding water-carts. Mere stupidity would suggest that one or both of these blemishes should be placed on the axial line; rather less stupidity would have placed one horror clear of Fox to the right, the other to the left. Stupidity *in excelsis* would naturally rise to the idea of placing both so as to obscure the view of the toga-robed statesman, each within a foot or so of the axial line.

Shall I confess that it was stupidity *in excelsis* that won the day. It is rather pedantic to suggest that statues serve no purpose but to be seen. Nevertheless I do suggest it.

When the Guards' Memorial in St. James' Park was first proposed the scheme was let loose on the public by the means of an article in *The Times*, accompanied by a careful-looking plan. This plan clearly showed that the intended monument, which was of ridiculous lateral extent, was to be so placed that the view through the Horse Guards archway would permit the vision of one side of it only.

I wrote to *The Times*. The author of the illustrated article at once replied that it was a well-known fact that plans accompanying articles of this kind were not drawn to scale. I admired his powers of defence.

It is the judicious observance of axial lines that gives charm to neighbouring non-axial arrangements. An axis all but respected is of no more æsthetic value than a catch missed in the deep field.

A word of mine let fall just now about the County Council House set me thinking of acoustics, and I couple the two ideas without any but the most sympathetic thought for Mr. Ralph Knott. I would never blame any architect for an acoustic failure in this present year of grace, but I trust that in a year or two's time such failures will be deserving of blame. I am in hope that members of our Institute, in consultation with experts in sound-law, will before long reach such an interchange of national experience as will elevate our present groping insecurity into the region of scientific certainty.

I once built a committee room which was to be a model of acoustic excellence. Into it I crammed every device known to the hand-book of that age as leading to perfect sound conduction. What is more, I cut out of it every known cause of acoustic disturbance. The achievement was a triumph of failure. As cures curtains were only the slightest of alleviation, eight electric candelabra united by chains seemed, instead of baffling the sound waves, positively to vibrate to the voices of the outraged committee men.

But peace came at last by the purchase of an 80-guinea carpet of thick pile. I know, probably you know, that a pulpy wall-paper goes a long way to remedy the trouble, and I am myself experimenting—on a real building, worse luck—with a system of roughened surface.

But, after all, the best buildings for sound seem to be those in which echo is made our friend and not our foe, buildings in which, as in the old Exeter Hall, echo was timed to reinforce every syllable instead of fighting for dear life with the succeeding one or possibly with the next word.

I look forward greatly to more light on this ancient bogey.

It was amusing to note that the correspondence in *The Times* on this subject floated away from the topic of our acknowledged darkness not to light, but to the confused noise of scientists belabouring one another on the general nature of induction from observed phenomena.

During my past year of office the architectural waters of Edinburgh and London have been stirred to their depths by three commotions, one in the northern capital, two in the south. The Edinburgh storm was an affair of tramway wires. Those who have wandered about Edinburgh in early dawns will have regretted in recent years that the trafficless quiet of the twilight was disturbed by a noise as of the clucking of innumerable hens. This was produced by the ceaseless toil of the underground cables chafing under enforced idleness and waiting for the far noisier burden of the tramcars.

Lured by the wish to be rid of this hindrance to poetic thought—or by other wishes—Edinburgh decided for the abolition of underground traction, and pending the invention of a "wireless" system the municipality found itself faced with the problem of wire suspension. I was asked to join a movement for protesting against the attachment of the wires—or rather of the wires that support the wires—to buildings, on the ground that the so-called "rosettes" or attachment blocks were outrages against architectural decency. The alternatives to rosettes are posts. Now, tramway posts are of two kinds. One sort, when disposed for duty, looks, unfortunately, like a random accumulation of sanitary vent pipes: the other sort is tainted with wrought iron of the kind which owes its prestige solely to the fact that in Victorian days there was a crusade—quite unmerited—against cast iron.

In order to make up my mind on this subject I

adopted the line that a question of æsthetics can sometimes be as well decided by the eye as by the brain, so having heard that both rosettes and posts could be seen in full bloom at Leith, I went to Leith. There the question decided itself. I had to choose between yards of municipal "art" scroll-work and a small slab of practical metal. I chose the latter and had, I believe, all the best people in Edinburgh against me. I had never differed from a single Scotsman on any subject before.

London's two thrills have been the Bank of England and Higher Buildings. No one in this room needs any enlightenment upon the nature of these two problems. To take the Bank first. I may explain that it was solely as your President and as the assumed representative of a certain aggregate of cultivated—I didn't say cultured—opinion that my view on the subject was sought and published.

The facts as I see them are very simple, though the problem is very complex.

The Bank, a very beautiful and greatly beloved building, is too small—vastly too small—for the Bank's business.

The Bank's business is of admitted importance, it is, in fact, of such great and national importance that the business man's answer to the problem, viewed without relation to the pleasures and affections of the heart, would be "Rebuild the whole thing from the ground—and from far below the ground."

But you cannot, in a decent country, view even money matters wholly apart from these "pleasures and affections."

Next there come two very interesting factors in the case. The site of the Bank is so consecrated by sentiment, necessity, convenience and habit to the Bank's business that any idea of abandoning the site and choosing a new centre is entirely out of the question. Moreover, were this course adopted we should have to face the further problem that the abandoned buildings would have to become one of three things: 1. The home of some tenant whose needs they would fit unaltered. 2. The home of a tenant who would alter them; or 3, a historic monument. The first is unlikely, the second would be disastrous, and the third is contrary to the spirit of architecture.

What I call the other factor in the case is brought about by the low height of the Bank buildings.

The raising of the walls on the frontages to anything approaching normal city height would lead to interference with the prescriptive rights enjoyed by

ancient light owners in all the surrounding streets. This apparent disability is really a help towards the harmonising of contending motives.

The Bank must increase in size, it must remain *in situ*, it must not violate its well-known architectural countenance, it cannot easily or reasonably heighten its exterior walls, but it can, and I should say must, build buildings of increased height inside the *enceinte* with which the genius of Soane engirdled it.

That there should be a necessity for altering any of the internal courts or any of the interior halls and rooms which are part of its beauty is indeed deplorable, but the deplorers of such internal change are but a millionth part of those who would or should suffer by any destruction or mutilation of the exterior. The right rule appears to be that the whole of the engirdling wall should be left undisturbed, expressing in the future as it does express to-day the very spirit of protection or custody, and that if it is impossible to retain unchanged any of the open courts which are among the less known beauties of the interior there should at least be preserved as many as possible of the banking chambers which align the frontage to a depth of some forty feet, leaving the new higher buildings to rise at such a distance from the façades as to render them a kind of keep within the castle. For my own part I deprecate the superposing of any upper growths on the frontage walls themselves, feeling that what Soane designed as horizontal and self-sufficient should not be made a substructure to any upward composition, however ably designed.

And now, with your leave, a word on the Higher Buildings problem. The opinions even of individual architects differ on this subject, but this Institute as a general body spoke on the matter in terms which were as remarkable as they were unmistakable. Why remarkable? Because architecture is an art whose business it is to clothe utility in beauty. What does our motto say, utility for the citizens, beauty for the city? It is our business to balance the utility and the beauty lest either should over-weight the scale. When a man is faced in these balancing exploits with a difficult decision, it not infrequently happens that a coin or two in one scale or the other will help the mind's decision. The Institute's mind must have been fully open to the fact that if it were to throw its influence into the Higher Buildings cause it would undoubtedly open the way to increased opportunities of earning money. In other words, every self-interested motive lay for architects

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on the side of Higher Buildings. Now the President is the one man in this Institute who doesn't normally vote, and he does as little as he can in the way of influencing others, so that perhaps he may, without indecency, say what he thinks about a vote taken in his presence; and I take this opportunity of saying (naturally without any reflection whatever on those who voted in the well-meaning minority) that the decision given by this body against the promotion of higher buildings in London was a remarkable and very high-minded example of truth to artistic purpose in face of very cogent and material counter arguments.

Do not let me be misunderstood. It was not a question of moral right and moral wrong with money on the Devil's side. It was a question of aesthetics in a very broad sense, and the side which was willing to sacrifice opportunity for an ideal won.

It is by virtue of my claim to speak without a fixed subject that I spring from Higher Buildings direct to the portrait of Mr. John William Simpson.

Our intention, in the series of portraits to which this painting will to-morrow belong—the series is already assuming the proportions of a respectable picture gallery—our intention, I repeat, is to acquire, often, I fear, at the cost of some generosity on the part of our good brothers the painters, a collection of first-rate works of art as first-rate memorials of architects who should be and may be first-rate. Happily it has been our good fortune up to the present moment to be able to offer as sitters to the portrait painter men whose achievements and fame have been worthy of his work. Our distinguished brother-architect, Mr. Simpson, retaining during his years of presidency some traces of that modesty which it is the obvious duty of a president to set aside, may probably have been prone to decry his own claims. It is our pleasant duty this evening, in welcoming his portrait, to welcome him also to this familiar gathering and to assure him of our pleasure in taking possession of so good a representation of so good a president. Having regard to that modesty which since his departure from the chair he has been at liberty to resume I will be careful of what I say, but as his successor and as a member of his Council, I suppose I am as well qualified as anyone else to speak of the unceasing vigour of his work for the Institute. The Council can never have had a better chairman. His conduct of debate was always firm and fair, his treatment of difficulties always judicious. But these are merely

domestic qualities. Mr. Simpson went much beyond them. His constructive policy was bent upon the improvement of the Institute's position, and we know with what enthusiasm and zeal he laboured in a line of action which many of us thought it dutiful to advance. Nay more. Mr. Simpson, before, during and since his presidency, has always had at heart the relationship which should exist between our English architects and those of friendly countries on the Continent. Equipped with special gifts of intercourse with France, we acknowledge him as the father of that Franco-British union which has already brought the priceless gift of friendship to many men on both sides of the Channel.

Again, we know and realise that during those years which seemed to be devoted almost exclusively to the affairs of our Society, Mr. Simpson was blessed and encumbered with the cares and pleasures of a large practice. How a man with the handicap of several months of ill-health was able physically to cope with so many duties all generously fulfilled is more than some of us can understand. But the task was accomplished, the health was happily restored, the rest—if the renewal of increased professional work can be called rest—was won, and if Mr. Simpson should prove to be the last to whom the honour of belonging to the present series of portraits is accorded, he will have the satisfaction of knowing that he has won his position on the line not merely by the great skill of the painter but by his own deserts. In thanking Sir Arthur Cope for the brilliant performance of his task—and it is my wish here and now to move a formal vote of thanks to him—we welcome the new possession as the presentment of one who, besides being a gifted and very productive architect, showed during his year of presidency, and, indeed, in many other years, a dutiful devotion to this Institute, and an initiative in that devotion, which have been the admiration of his friends, the despair of his rivals and the encouragement of his successor.

Vote of Thanks to the President

Sir FREDERIC G. KENYON, K.C.B. (Principal Librarian, British Museum), in the course of his speech proposing a vote of thanks to the President for his address, said: It is a great honour to be asked to propose a vote of thanks to the President on an occasion such as this. But I think you will admit that the task of commenting upon that address is a little difficult. The President has flitted from subject to subject with so

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much skill and so much grace that, as I had not any previous intimation of the subjects, I am not prepared to deal with many of them. But it occurred to me that there were at least two points which it would be apposite to refer to, because in submitting this vote of thanks to the President we are also wishing him prosperity in his term of office. There is one event which will fall within that period, and which has at least some connection with one of the subjects with which he dealt: it is that next year we shall be celebrating or commemorating the Bicentenary of the greatest of British architects, Sir Christopher Wren, and it will fall, no doubt, to the President to take a leading part in the commemoration. I imagine every architect must be thirsting for the opportunity which Sir Christopher Wren had. I even thought that the President, in his earlier remarks, would say something to this effect when he talked about the Surrey side of London, would say he was hoping some syndicate of architects would undertake a large conspiracy of arson to burn down the greater part of the City of London. Think what an opportunity there would be for building London to your own minds! I am not sure what would happen. Supposing you burned down a large section on the Surrey side, comparable with the area covered by the Great Fire of London, would it be given to a single architect—the President of this Institute, for instance, or some other architect—to rebuild it? Or would it be given to every member of this Institute to build a little of it? And what would be the result if it were so?

The President referred to the question of axes in London, and that touched a warm corner in my heart, because, naturally, I think the centre of London, from the artistic point of view, and from most other points of view too, is the British Museum. And I want to recall to your attention the point that a very little alteration of London design would bring the British Museum into several very important axes. You can draw a straight line from Waterloo Bridge to the front of the British Museum; you have only to pull down the Kingsley Hotel and straighten out Drury Lane, and you would have a magnificent vista from one of the bridges over the Thames to the façade of the British Museum. You have only to do what might have been done with very little extra thought, straighten out Shaftesbury Avenue, and you would have another axial line from Piccadilly Circus to the façade of the British Museum. A few alterations of that kind would bring what, in my opinion, is the finest building in London into proper prominence before the eyes of the British public. But I am afraid that is improbable.

There is another task which might fall upon the President, and which, I think, does fall upon him and on all who hold his office, and that is, to cultivate the sense of tradition in British architecture. I am afraid that, as a member of the public, I, like other people, am

rather confused by the multitude of counsels which are offered to us by art critics and artists of various kinds; one does not get the guidance from a sense of tradition which one ought to get. I believe that the difficulties which beset architecture, as well as other arts, largely arise from that lack of tradition, which is also a lack of guidance to the public. There are, I take it, two sets of conditions which will produce fine artistic results. One is when there is a widely spread and deeply seated sense of style, both in the public and in the artists, that you get at certain selected historical periods, such as the Greek of the fifth century B.C., or the period of the great Gothic churches, or the period of the Italian Renaissance. But that is a thing which you cannot get by asking for it, and no one can say what conditions will produce it. Failing such conditions, the only safety is in a sound and well-established tradition. And that, I think, can be got. It is like talent as compared with genius: talent you can get, genius you must be thankful for if it comes. It seems to me, as a member of the outside public, that that is one of the chief difficulties and defects in English art, not only in architecture, but in art of all kinds, including literature, at the present time. We are in an unsettled frame of mind: the public does not know what to think, and it does not get guidance from those who are in a position to give it. One wants a greater habit of discipline in the artists themselves. What I should like to see would be a revival of the old principle of the atelier, where you had a master of the craft, whether it was painting, or sculpture, or architecture, attended by a band of followers and pupils who studied his ways and learned all that he had to hand on to them of the tradition of the past, before they set up for themselves. Such a revival would at once strengthen our art and steady our criticism. Suppose that in architecture the leading living architects—however many they may be—had, each of them, a band of followers who were proud to follow them and to be reckoned as their disciples, you would get three, four or five main currents of artistic development, each with a respected leader at its head, each developing one particular line of thought. The pupils would have from their master a sound training in craftsmanship, a sound training in the ideas and principles of art, and then would be free to develop them in accordance with the dictates of their own genius. That is what happened in the great times of painting, and probably in the great times of architecture. It seems to me that the present state of things is perhaps a result of the English tendency to individualism: people are afraid of ranking themselves as the followers of anybody, for fear they should be supposed to be sacrificing their own individuality. It seems to me that all history is against that idea; the greatest artists have begun as pupils, and have eventually developed their own special line of genius. If we had something of that kind now,

VOTE OF THANKS TO SIR ARTHUR COPE

then the public would get proper guidance in artistic thinking; they would have, instead of scores, indeed, hundreds of advisers, all being inclined to criticise one another, along three or four main lines of development, and they could choose between them. At any rate, they would be led to think along artistic lines, and their opinions would have the backing of tradition and the history of art and real principles. What I want to say is that I hope this Institute, under the guidance of its present President, will continue to steady and to develop artistic thought in the sphere of architecture; and in thanking the President for his most interesting address, I ask him to consider these suggestions in the duties of the office which he now holds.

Sir FRANCIS NEWBOLT, K.C., seconded the vote of thanks in a humorous speech, in which he referred to his early association with Mr. Waterhouse at Oxford.

The PRESIDENT: I must thank you very heartily for the patience of your hearing, and for the eloquence of those gentlemen who have been good enough to come here and speak. Sir Frederic Kenyon's suggestions

for a large Metropolitan enterprise are very encouraging. Keeping the British Museum in view, we might do a lot of useful work. I am much interested in his views on architectural education. I begin to think he ought to be in our midst, and not a member of the public, as he called himself. He ought to be inside these walls, sharing with us the problem of education.

About my friend on the left (Sir Francis Newbolt) I must say to you that when those who manage these things told me he was going to speak to-night I had forgotten how he was certain to turn me inside out. But I can only assure you that the process of turning me inside out has been as amusing to me as it must have been to you, and I heartily thank him for the delicacy with which he did it.

I have to draw your attention to the prints lying on the table. These have been very kindly presented to the Institute by the very well-known artist Mr. E. H. New, of Oxford, in recognition of his election as an Honorary Associate. They are a great treasure to us, and I think they will be of great interest to any who would like to look at them.

Vote of Thanks to Sir Arthur S. Cope, R.A.

The PRESIDENT in the course of his address proposed a vote of thanks to Sir Arthur Cope, R.A., for his admirable painting of the portrait of Mr. Simpson.

Mr. JOHN W. SIMPSON (Past President): Mr. President, my Lord, ladies and gentlemen, it is my privilege to second the proposal of the President that we vote our thanks to Sir Arthur Cope. He and I have been on terms of intimate friendship for more than forty years, many of them years of very close companionship, and I have the greatest admiration both for the man and for his work. So that, although many would have done so with far more ability than I, yet no one could undertake the duty with more sincerity and more pleasure. The work which he has given us is, as the President said, a very beautiful example of his art, and we shall be proud to hang it with those masterpieces of other great painters which we already possess.

I find myself in the very singular position of being faced by two portraits of myself on the same evening. It would be a poor compliment to the artists to assert my own modesty by denying the resemblance of the portraits to the subject; but I may at any rate be permitted to point out that both the portraits are very striking examples of the great truth that the value of a work of art depends not upon the subject, but upon the treatment of it. So that perhaps we may accept Sir

Arthur Cope's fine painting and the President's kind and delicate word-picture, not so much as a record of what I really am, as evidence of the insight, the thought-reading, which is necessary in portrait-painting of any description, in order that the portrait may represent not so much the actual man but what the artist sees him to be capable of. I only hope that neither artist has, as Mr. Belloc puts it, "strained his mind a little out of shape by the necessity of so great a creative effort." Believe me, I am very well aware of how far I fall short of their ideals. When I reflect upon the little things I have been permitted to accomplish for this Institute, their value appears to me very considerably less than what the President has been good enough to place upon them. I wish to thank the Council for the honour they have done me in placing my portrait beside those of my great predecessors, and for the continuous, unflagging and loyal support which I received from my fellow-members during my years of office. Let me say, Sir, that that encouragement which I received is accorded to you, and will be accorded to you while you are in office, and, I hope, afterwards; for to stand by and support our President is one of the very finest traditions of the Royal Institute.

I am very happy to second the proposal of a vote of thanks to Sir Arthur Cope.

The vote was carried by acclamation.

Westminster Hall Roof

By WILLIAM HARVEY

The visit of the R.I.B.A. to Westminster Hall on Saturday, 14 October, proved to be of the most instructive character.

The members were courteously received and conducted over the building by the Director of Works, Sir Frank Baines, M.V.O., C.B.E., who explained the main points of its history, structural mechanics, the decay and methods of repair, illustrating his remarks by means of a scale model of the roof. The visitors afterwards climbed the stairs of the great steel stage to the level of the collar beam, and examined the timbers and the judiciously applied steelwork.

The design of the roof and the problems affecting its repair can hardly be grasped in a single visit, and some aspects of the building are noted here, together with two communications from Sir Frank Baines, one on the "Function of the steel trusses" and the other a letter to Mr. F. R. Hiorns [*F.*], explaining the reasons for some of the special methods employed. Doubts have been expressed whether Westminster Hall roof is the largest mediæval roof composed only of timber, but it is at all events essentially a great work of architecture, as well as a piece of construction on a vast scale, for in the design made by King Richard II.'s master carpenter, Hugh Herland, are blended all the elements that go to make a masterpiece.

Daring innovation combines with respect for tradition, a profound knowledge of structural mechanics is evidenced in it along with a fine sense of contour and proportion.

The tyrant King's magnificent taste for a roof in a single span of 69 feet is carried into execution with the utmost attention to rational economy of material and labour, and with all this is an assured mastery of technical detail that gives to the soaring arched principals an appearance of buoyancy and delicacy for all their immense weight and the extraordinary size of the timbers of which they are composed.

To us, too, the roof has the interest of survival from another age and what was virtually another form of civilisation. Even in its own time it stood unique, the epitome of the constructive science of mediæval English arch building and, still a living force, it bears witness to the beauty of direct construction exposed to view and made more interesting by decoration subordinated to the structural purpose. The timber trusses of the roof embody the practice and the theory of a time when the arch and the vault were normal everyday elements of construction here in England as they were in Palestine a few years before the recent war. Here, in 1395, builders could think and talk about the manage-

ment of arches with as great facility as a modern engineer can think about the management of rivets.

The making of arches and vaults must have formed a topic of ordinary conversation for buildings of a scale unprecedented since the works of the ancients were in process of erection all over Europe.

The power of master builders to execute works over great spans, and the mutual emulation of princes prepared both the carpenter and the King for the task at Westminster. When King Richard gave orders to re-roof King William Rufus' Hall the Moorish Kings of Granada had just completed their wonderful palace of the Alhambra and, in Cairo, Sultan Hassan had shown in his new Mosque how a barrel vault could be built in stone and brick over a span equal to that of Westminster Hall.

Notwithstanding the roof is constructed of oak, and not of stone, the way in which the material is used differs immensely from the present day practice of timber construction.

The ideas underlying the posing of the gigantic baulks are arch-builders' ideas, a theory of compression and balance is relied upon, and the value of material in a state of direct tension, though acknowledged furtively in a few treenails in some of the joints, is altogether ignored in the arrangement of the main timbers which push and lock together in virtue of their own weight and that of the roof covering.

It must be confessed that all inquirers have not taken this view. To Sydney Smirke, writing in 1835, the roof appeared a simple matter—a collar beam truss with an arch and some other trimmings added for ornament. Others have read into the triangular shapes in which the roof timbers are arranged a kinship to the purposeful "triangulation" of a modern structure of steel.

Experiments with models composed of loose blocks have convinced the writer of the compressive nature of the old roof. The models were designed during a prolonged investigation of the roof after the issue of Sir Frank Baines' masterly report had cleared the ground of the supposition that the framed principals of the roof were in any way akin to a modern triangulated truss of steel. As the timbers and their jointing were exposed to view in the process of the repairs now drawing to completion it became evident that the connections provided by the stubtenons and treenails were utterly unfit to transmit tensile stresses of the magnitude of those generated in the roof, or even to bear the weight of the timbers themselves, since some of these weigh between two and three tons apiece.

Since the principals do not act as modern triangu-

WESTMINSTER HALL ROOF

lated structures and are not provided with connections suitable for the efficient transmission of tensile stress, it follows that the great arch rib (which in fact was found in 1913 to be bearing practically all the weight of each principal) was by no means merely an ornamental feature, as Sydney Smirke described it in 1834.

Thomas Morris, writing in 1871 on the history and principles of Gothic roofs, gives a far more rational exposition of the roof, which he rightly claims to have been "based on a scheme of equilibration." Its invention he attributes to the famous architect William of Wykeham on grounds of general probability. Unlike Sydney Smirke, Thomas Morris is inclined to see in the arch rib the main support of the structure, and considered the hammer beam and hammer post to have been merely the means of loading the arch at appropriate points in its curve, a theory that does not do full justice to their structural functions or explain their gigantic scale since the bulk of the hammer post is enormous and is formed from an oak trunk of exceptional size. Thomas Morris derives the timber roof at Westminster Hall from the tradition of stone arch and gable principals of earlier times, such as those in the Hall of Conway Castle and the aisle of Hartlepool Church.

A carpentry tradition, however, was established in the old roof of the Hall, remaining from the time of William Rufus, and it is more than probable that the new design was suggested by the old one, suitably amended to bring it up to date in detail and in accordance with the improved knowledge of structural science.

The great innovation in King Richard's roof is the avoidance of the two parallel rows of supports which had encumbered the floor of the Hall from the Norman period, and which had permitted the old roof to be formed as a simple affair of posts and beams, somewhat on the pattern, perhaps, of that in the Hall of Leicester Castle, built 1150. The omission of the posts would involve the substitution of an alternative means of support and the device that would naturally suggest itself would be an arch rib. But an arch rib in 1395 was not designed as a true catenary curve rising from a solid support and loaded by hinged vertical struts like a modern steel railway bridge. Gothic arches were never meant to stand alone, but were buttressed and adjusted with other elements external to the main rib. Arches were designed with pointed tops, with curves set out as segments of circles from reasons not at all connected with theories of the line of pressure; and their loading and supporting involved several devices still well understood in the Near East, but now completely out of date in England. The corbel was universally employed by habitual arch builders as a means of minimising the lateral thrust of arches upon their supports at the springing and of combining the lateral thrusts with a vertical load of top-weight at the nearest possible point. Corbel courses known as the *tas-de-charge* formed the foot of the arch

in the great majority of vaulted examples and corbel courses or concrete backed and stiffened the arches' haunches to various heights; in the case of stone arch-and-gable roof trusses the backing, of course, rose to the level of the crown of the arch or was continued as a triangle to the apex of the roof.

A carpenter would not follow masonic practice to the extent of backing his proposed arch rib with horizontal baulks laid one upon another, but would use a skeletonised frame of timber calculated to effect the combined functions of stiffening, balancing and support that are imparted to an arch ring of stone by its corbel courses at the springing and the out-corbelled courses of the masonry it bears.

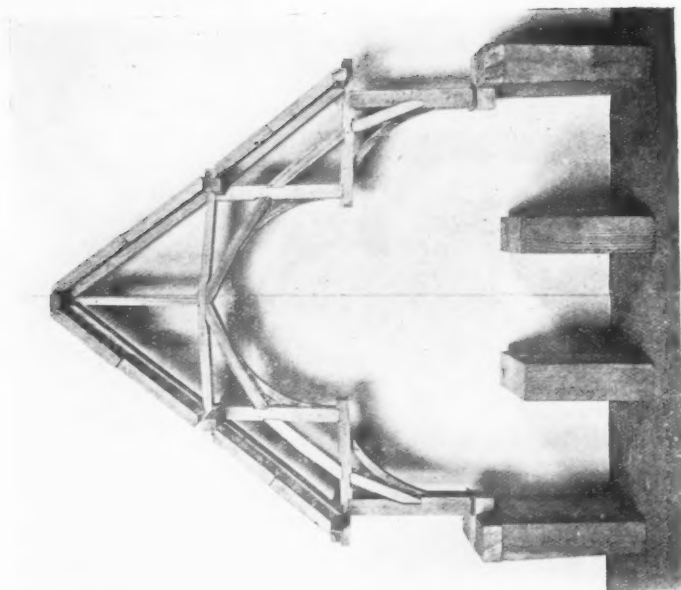
The problem before the King's master carpenter seems to have been—

(1) To substitute a new arch rib of conventional pointed form for the posts of the old roof;

(2) To back and strengthen that arch in the traditional manner of his time with other main timbers on a system of mechanics understood by carpenters and masons alike.

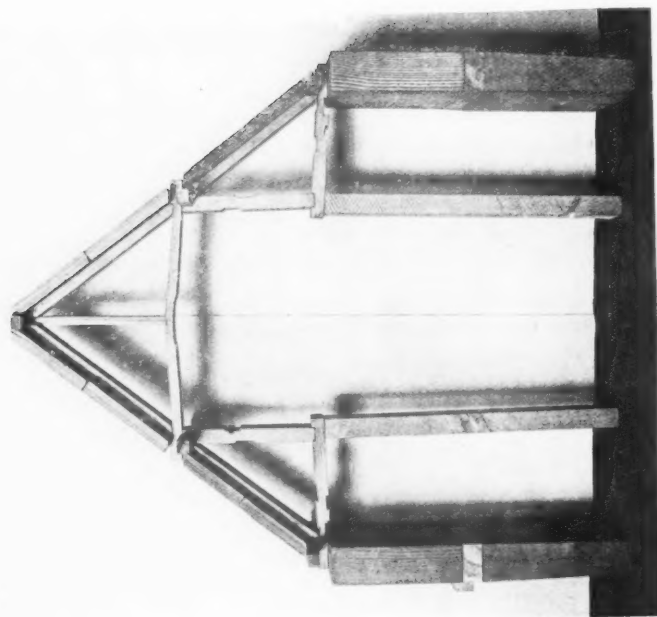
In attacking the second part of his problem he could not fail to examine the possibilities of the arrangement of timbers that had stood for three hundred years in the Norman roof of the Hall itself. This conjecture explains the enormous size of the hammer post on the grounds both of artistic convention and of constructional science. The capitals that decorate the hammer posts at the middle of their length have their prototypes in Norman capitals in the roof of Leicester Castle Hall upon the upward prolongations of the posts rising from the floor. The magnificent carved angels at the ends of the hammer beams are placed where the main capital of the post would have been, at the approximate level of the wall top, where also a main Norman capital exists on the internal supporting posts of the roof of Leicester Castle Hall.

From the constructional point of view the hammer post may be considered as the carpenters' equivalent of the masons' top weight or pinnacle. Where the mason was in the habit of collecting the vertical load of a mass of top weight and the oblique thrust of an arch by means of a corbel course of stone, necessarily of comparatively small projection, the carpenters had established the use of vertical timbers known as ashlar beneath the ends of their rafters to bring the roof pressures on to the safe inner side of the wall. Two wall plates were employed connected by short cross pieces of timber, and this arrangement held good for the common rafters of Westminster Hall itself, where the inner wall plate was made to form part of a great cornice at the wall head as is shown by mortices in the wall ends of the hammer beams just clear of the side walls of the Hall. It will be noticed that the difference between the carpenter's and the mason's method of combating oblique thrust is one of



WESTMINSTER HALL ROOF.

Model of loose blocks designed by Mr. William Harvey to indicate the compressive and balancing functions of the main timbers of Richard II.'s arched hammer beam roof.



Model of loose blocks designed by Mr. William Harvey to show the probable positions of timbers in the roof of King William II.'s Hall at Westminster.



WESTMINSTER HALL ROOF.

Conjectural restoration by Mr. William Harvey, showing cornice and lower ashlar timbers, now lost, and upward camber of hammer-beams. The tracery above the main collar is omitted in the drawing as it is thinner and later in character than that below.

position and not of principle. In masonry the oblique thrust is applied to the corbel at its free end inside the building and the vertical tail weight of the upper part of the wall or pinnacle a little further towards the outside. The vertical ashlar timber, on the other hand, is placed nearer to the inside and the foot of the sloping rafter to the outside of the wall top.

The designer of Westminster Hall roof seems to have recognised in the upper part of the Norman posts (whose lower part he proposed to omit in his new work) a gigantic ashlar-timber capable of pressing with its own weight and with a moiety of that collected by a great purlin upon the free inner end of the hammer beam. With this weight as counter-balance he set himself to modify the direction of the oblique thrust of the principal rafter. The economy of the device lies in the fact that where the mason's pinnacle does not contribute to the direct support of the building, but merely acts as balance-weight, the hammer post is a balance-weight at the same time as it is made to act as a support in so far as it is propped up from below on the lower curved strut. So valuable is this support, indeed, that later hammer-beam roofs of smaller span have been constructed without the great arch rib and depend upon their hammer beams and lower curved struts for a great part of their strength.

The minor traceries of the roof principals bear out the general similarity to an arched structure stiffened and supported by a wall.

From the back of the arch rib to the main collar the tracery is double, emphasising the important mass of the arch. Above collar level, and in the three spandrels of the great cusp, the tracery is formed in a single thickness only. So confident was the designer of the success of these devices in the control of the rafter thrusts that only one new flying buttress seems to have been built on each side of the Hall to serve as abutments to every two roof principals.

The balance of the structure was further considered in that the wall plates were originally arranged to ride on the wall ends of the hammer beams and become pole plates carrying a heavy load of common rafters if or when the hammer beams should tilt under the weight of the hammer posts and their loads.

The designer seems to have foreseen movements in the roof that would follow the shrinkage and adjustment of the great timbers and to have provided for them in advance by the strong upward camber of the main collar beams and the original upward tilt of the hammer beams, now turned into a downward droop of some 10 inches into the Hall.

The repairs that have been executed in the roof from 1680 onwards have done little to improve upon the ancient structure. The appreciation of the possibilities of tensile strength in building material introduced a new interest among architects and some of the first

repairs included the provision of bolts to lace the old timbers together. These early bolts are provided with wedges or keys working in slots in the bolt ends instead of screw nuts, and the bolts themselves are composed of many small fragments indifferently welded together.

The great arch rib, which was liable to receive an undue proportion of the load as shrinkage induced distortion in the timbers, became itself distorted and its three main members were sprung apart laterally. At some other early repairs bolts were inserted to prevent further mischief and hold the three parallel arch timbers together in a united whole.

In connection with the building of the Houses of Parliament certain buttressing structures were removed from the eastern side of the Hall and Sir Charles Barry inserted other tie rods with the object of preventing the overturning of the side walls. The design of this repair was not appropriate, for the tie bars were connected to portions of the roof already showing a tendency to swing inwards and collapse into the Hall.

The outward kick actually coming on to the old walls between corbel and wall head levels was not in the least reduced, and had Barry screwed up his tie-rods with the screw couplings provided a disaster might have been precipitated. The faulty design seems to have been recognised in time, for these bars were found slack by the H.M. Office of Works survey party in 1913.

The original intention of the designer to keep the roof thrusts under control and pressing only at safe-chosen points of application was maintained to the end, and the present repairs were made necessary, not by any defect in the roof as an essay in structural design on a gigantic scale, but because the timbers, especially at their important bearing joints, had been eaten to a shell by the larvæ of the Death-Watch beetle, *xestobium tessellatum*. In some of the joints the main timbers had been eaten away until the remaining portion of the wood was no longer sufficient to support the stress, and movements occurred among the timbers between the time of the commencement of the present repairs and the time when a particular principal could be treated in detail.

The great stone corbel supporting the eastern foot of the fifth truss (counting from the N. end of the Hall) was fractured through and only remained precariously pinned in position by the oblique thrust of the foot of the arch rib.

Not only was the corbel itself broken, but several of the adjoining facings of Huddlestone stone inserted by Sir Robert Smirke were fractured by the pressure of the corbel in adjusting itself to the new conditions.

The larvæ of *xestobium tessellatum* require darkness and stillness for their work and are believed to live for some three years in the interior of the wood before

WESTMINSTER HALL ROOF : CONSTRUCTIONAL DRAWING SHOWING JOINTING

undergoing their transformation into the pupal stage. This transformation takes place in a small chamber at the end of the bore hole, excavated near to the surface of the timber, so that the adult beetle, after emerging from the cast skin of the pupa, may have little difficulty in gnawing its way through to the outer air. A single flight hole on the outer face of a timber may be the only indication of very extensive mischief within.

The discovery of the decay was the result of a youthful exploit of Sir Frank Baines, who obtained permission from one of the old sailors who used to "report" on and execute repairs in the roof, and climbed their ladder to the main collar beam. Holding on to the tracery puncheons, he walked along the beam to its point of junction with the upper principal rafter and succeeded in extracting a piece of wood eaten away in all directions like a sponge.

Repair of Westminster Hall Roof*

By SIR FRANK BAINES, M.V.O., C.B.E.

The problem in the roof was really resolved by appraising the importance of retaining every vestige of the original structure in its exact form and position as left after centuries of adjustment, wear and tear. It would have been possible to repair the roof on exactly the same constructive principles as the original design, but this would have meant such a vast renewal of the original timbers that the sacrifice was considered (I think rightly) too great to incur. The stresses of this great structure are so high that it would have been impossible to repair the main structural members of the trusses by patching with oak and fish-plating in any of the known methods, and the proposal to superimpose the skeleton steel frame on the roof trusses was made with the sole aim of preserving every vestige of the original timber that could be retained, limiting to an enormous extent the amount of new oak which had to be inserted.

The problem of preserving an old structure such as this is entirely different from the problem of rebuilding such a structure, and, looking at it purely as a scientific problem, it is clear that the constructive principle of the steel reinforcement to the roof trusses must differ to some extent from that of the original trusses. In the original trusses, however, the constructive principle is of a composite nature, and at least two, and perhaps three, of the separate principles at work interfere more or less with each other, while the *main* constructive principle of the roof had entirely failed owing to the hammer beams not acting as originally designed through the decay at the wall head, with the result that they were tied up to the principal rafters with modern bolts, upsetting the main principle of the roof construction far more than our consistent scheme of reinforcement

When, as chief of the Historic Buildings Branch of H.M. Office of Works, the building passed to his care the inference that other joints might be found in a similar condition caused him to refuse responsibility for the safety of the roof unless funds could be allotted to the detailed examination of some of its framed principals. An accurate and most minutely detailed survey was undertaken which showed the ravages of the beetle to be of the most serious character and some means had to be found to support the roof and eradicate the pest.

Every effort was made to maintain the old timbers in the positions in which they were found and to preserve the genuine original substance of the roof, and for this purpose it was necessary to introduce new trusses of steel capable of carrying the weight of the old timbers and roof covering.

has done. I think it would be true to say that the original timber trusses have now been repaired in a manner that provides for all the main structural members to take stresses in the same manner as they did in the original design, but that to repair such extensive decay as was found in the trusses it was necessary to give additional strength in order to bind together into one integral whole the pieced up timbers and partially to relieve them of stress. The new steel reinforcement does this, and it generally follows the line of the main members of the old truss. For example, the steel rafter reinforcement follows the line of the old timber principal rafters, and here the steel is dependent upon the timber to which it is bolted for its stiffness, the timber assisting to resist buckling. Other sections of the steel reinforcement follow the lines of the old main timbers, forming the main collars, upper collars, crown posts, queen posts, hammer posts and hammer beams, the substantial addition to the steel truss being the specially forged steel tie members which approximately follow the line of the great arch rib.

I cannot too sufficiently enforce the point that in all the previous efforts to strengthen this roof this constructive principle had *not* been preserved; for example, wrought iron tie members from new cast iron shoes under the hammer beams at the wall ends and at the foot of the lower principal rafter were continued up to the crown post, entirely upsetting the fundamental principle of a hammer beam roof, which is that the reaction of the principal rafters at the wall end of the hammer beam preserves the stability of that member. I have, of course, dispensed with these modern tie members.

(2) Heavy raking timber struts were inserted in modern times from the wall post through the hammer beam to the upper end of the lower principal rafter.

* Extracts from a letter from Sir Frank Baines to Mr. F. R. Hions, Hon. Secretary of the Art Standing Committee.

WESTMINSTER HALL ROOF

This action entirely upset the constructive principle of the roof and broke across the lines of the design, and they have been removed.

(3) The inclined wrought iron bolts from the lower principal rafters to the underside of the hammer beams inserted to support the latter entirely upset the constructive principle of the roof and have been removed.

(4) The dragon struts to the main purlins and the bird's-mouthed struts between the upper purlins introduced temporarily to assist the sagging purlin members entirely upset the constructive principle of the roof and broke across the design of the truss and have been removed.

From this it should be clear that the departure from the original constructive principle of the roof is far less grave in the case of the work now undertaken than in the case of all the other works of repair of which we have record.

FUNCTION OF STEEL TRUSSES.

The steel reinforcing trusses have been designed to carry the entire dead weight of the old truss, common rafters, boarding and slating complete, excepting only the lower brackets of the truss and the ends of the common rafters which rest directly on the walls.

The dead weight of one bay of the original construction thus carried by the steel reinforcing truss is $49\frac{1}{2}$ tons. The weight of the steel truss itself is 25 tons.

Wind pressure has been allowed for at 25 lb. per square foot, acting normal to the face of the roof.

The effective outline of the steel truss follows the line of the principal rafters up to the upper collar level, where the horizontal steel member forms the top main member of the truss. The steel rafter members are, however, continued to meet at the apex, and although these members are redundant for symmetrical and primary stresses they serve in a secondary manner in permitting the diagonals to be omitted between the upper and main collar reinforcing members.

The rafters of the steel trusses had to follow the line of the old oak principal rafters which brought the inter-sections at the feet of the trusses over the inner faces of the supporting walls, the true faces of the supporting walls being 8 inches behind the present ashlar facing which is in view.

Cantilever grillage girders were therefore provided to carry the feet of the trusses in this position, so as to bring the load to a fair bearing on the walls. Holding down bolts $2\frac{1}{2}$ inches diameter, 5 feet 9 inches long, and anchored into the masonry by stiff anchor girders 4 feet long, are provided near the outer face of the walls to give the necessary stability to the cantilevers. The upward pull on these anchorages is about 11 tons.

The question of deflection of the truss was carefully considered in relation to the stability of the walls. A displacement diagram of the truss under dead load

showed that with freely supported bearings the truss would open about $1\frac{1}{8}$ inch under these conditions.

A temperature range of 50° Fahrenheit was assumed to be the maximum variation.

The stability of the walls was carefully calculated, and the trusses were set so that the horizontal thrust due to temperature and stress in the steelwork, together with the vertical loading, would leave the walls with a maximum of stability within safe limits.

In order to do this, each truss when completed and carrying a large proportion of its final load was lifted at the feet upon hydraulic jacks with pressure gauges attached to record the amount of the lift.

As soon as this is commenced the truss begins to spread, and the horizontal movements are carefully recorded in units of $\frac{1}{8}$ inch. The relation of the tons lifted is then compared with the amount of the spread, and the spread of the truss under final loading is deduced.

This figure is then compensated for the temperature at the time of setting, for the fact that the jacks do not lift at the exact final span of the truss, and for the assistance which the walls may require to improve their stability.

The truss is then carefully set and fixed to the calculated figure, this being achieved by means of horizontal rams at the two feet coupled together (and connected with a pressure gauge), which forcibly spreads the truss to the desired position.

It may be mentioned that before the truss is lifted the main adjustable tie rods are drawn up about $\frac{1}{10}$ inch by giving a $2\frac{3}{8}$ -inch circumferential movement to the coupling nut, and is measured round the circumference of the rod. This has the effect of partly correcting the secondary stresses in the truss and of reducing the deformation of the truss due to final deflection.

ROYAL ACADEMY WINTER EXHIBITION THE DECORATIVE ARTS

The President and Council of the Royal Academy are making arrangements for the Decorative Art Exhibition to be held at Burlington House in January and February 1923, which is primarily intended to illustrate and promote the application of the arts, in their several forms, to the permanent decoration of buildings. The exhibition will include architectural decorations in painting, mosaic, tapestry, sculpture, carving or metalwork, designs, cartoons or models for such decorations, and designs for stained glass; and there will also be an Arts and Crafts Section, arranged in collaboration with the Arts and Crafts Exhibition Society, and limited to exhibits by members of that Society and other craftsmen, who have been asked to submit works. Works will be received at the Royal Academy on 15, 16 and 18 December. Any application for forms and labels and other information should be made during November to the Secretary, Royal Academy, Piccadilly, W.1.

Reviews

"FORM IN CIVILIZATION." *Collected Papers on Art and Labour.* By W. R. Lethaby. 80, 1922. [London : Oxford University Press.]

If we walk from the Marble Arch to the Queen's Road we shall be told a tale. It is not the Park which shall tell it, but the houses opposite—those huge relics of mid-Victorianism, six or seven storeys high. The fact that every other one of these is for sale is the story that we shall be told. As we look at them we can picture their once pompous owners; we can see them quite clearly—superior, secure, confident and self-satisfied. If we should ring the doorbell under one of those stucco porticoes we should expect to see, when the door was opened, a side-whiskered butler standing at the head of a line of flunkys. Such people appear almost ridiculous now. Dickens and Thackeray murdered a good many of them with their quills, for they were, in their day, real live human beings.

Now if somebody had dared to tell one of these pompous owners that in fifty years time his own house and most of the houses in his terrace would be sold and made into flats in which to house the middle classes and also that his way of life would vanish as completely as a rabbit vanishes from the conjurer's pocket, that someone would have been cut in the street and known as a crank.

These Bayswater houses are food for salutary reflection, for we can turn our minds back to others—Georgian, Queen Anne, Elizabethan and so on, and we shall see different examples of the same law of mutability, so that whether we believe in Evolution or not we cannot believe in any such thing as a stable state of society. This state never has and never will exist though it has been sought for in all ages and in all climes. Movement there is and must be, but such movement does not necessarily involve direct progress. The Victorians thought their way of life to be progress. Was it?

We believe now in a kind of way of life. It is not as clear cut nor so definite as the Victorian version. It is confused, but out of the confusion we hear such words as "speeding up," "efficiency," "advertisements," "mass production," "up to date methods," "getting on," "getting a move on"; in fact we would sum it up as 99 per cent. commerce and 1 per cent. beauty. We also believe, the great mass of us, that Art is something to do with easel pictures and exhibitions; that music is an affair of the concert hall; that architecture is something, in the main, ugly but made tolerable by a sprinkling of nice country houses and a good civic building or two; that sculpture is something to go in a museum or upon pedestals in public parks and that none of these things has anything to do with human Life.

As a result of these beliefs people think that motors are much more fun and that it really does not matter much what one does so long as shareholders are kept smiling and we are "business men." After all why should we think otherwise? If people want to see fine things let them go to the museums and let the cultured read their books and so increase both their culture and their stock of information and let them not produce any fine things, but feast their æsthetic souls upon their collection of antiquities.

Architects do not believe in this sort of thing—much, but the public does—very much. They have made a way of life and the wish being father to the thought, they like to call it "progress." Is it?

And if in fifty years time our notions shall have changed and we come to believe that Man was endowed with a Creative Spirit, not for a joke, but that he might develop it and so develop his mind, by creating fine towns, fine buildings, fine decorative painting, fine sculpture, fine music, fine drama, singing and dancing, fine crafts—even fine cooking and games—in fact, if we come to believe, not in a method of existence but in a philosophy of Life, would such a change be more impossible than that which has been wrought upon the once pompous owners of Bayswater?

Should such a thing come to pass then perhaps someone will happen upon *Form in Civilization* and with mingled respect for its age and contempt for its import—as one would finger the pages of an old romance—curiously scan its contents. But curiosity would turn into interest, and interest into admiration and the someone would give it an honoured place on his bookshelf, saying: "This man was a prophet, who in his own generation must have gone about crying in the Wilderness and who was probably not without honour save in his own country."

Now, if our nation doesn't come to believe in the Spirit of Man but continues on its present way—a way admirably illustrated by G. F. Watts in his decoration called "Life's Illusions"—and is served according to its desires and so becomes a collection of iron-smelters, tinkers and coal-miners, then will Professor Lethaby still be right and the nation wrong. But we, like Professor Lethaby, have faith in this great human and Creative Spirit. We believe that prophets do not appear for nothing. They come to reflect the ideal and to point out the way.

W. W. SCOTT-MONCRIEFF [F.].

LUTYENS' HOUSES AND GARDENS. By Sir Lawrence Weaver. [Published at the offices of Country Life, Ltd.]

This book is an appreciation of the work of an artist. Sir Lawrence Weaver's object is to record and illustrate the work of the best architect of his day, so that many who cannot see the houses and gardens may have an

REVIEWS

opportunity of seeing illustrations of them conveniently collected together. His descriptions and explanations are admirable, and his remarks show an understanding and appreciation of the art of architecture none too common. He quotes Pater on style, and says (p. 23): "The buildings now illustrated clearly present one outstanding quality—they are instinct with *style*, not in the usual meaning of the word that nails work to an historical period, but as Pater used it—for there is *style* there; one temper has shaped the whole; and everything that has style, that has been done as no other man or age could have done it . . . has its true value and interest." For all his faithfulness to tradition, Sir Edwin impresses on his work a personal quality that is unmistakable and that eludes the copyist. "A certain strangeness," says the same critic, "something of the blossoming of the aloe, is indeed an element in all true works of art; that they shall excite or surprise us is indispensable. But that they shall give pleasure and exert a charm over us is indispensable too; and this strangeness must be sweet also—a lovely strangeness." It is precisely because Sir Edwin uses his power of artistic surprise with reticence that it never becomes antic. As soon as he has enlivened his composition with a gracious touch of strangeness, he retires into gravity which retains our interest because it is unconscious, and never collapses, as grave designing is apt to do, into dullness.

Again, on page 26, he says: "The function of architecture is not to apply ornament to building, but to create in building an artistic unity so pervading that it shall be impossible to detach any one quality or detail without an inevitable sense of loss"—an excellent definition.

In speaking of Homewood, page 57, he remarks: "People sometimes talk as though architecture had come to an end, as though there is nothing to be done except to copy the work of our forefathers. This garden front of Homewood is a small, albeit delightful, thing in itself, but it is symptomatic of much. It proves, what people are slow to believe, that in the new arrangement of traditional forms, perhaps themselves of widely differing provenance, there is room for infinite originality. We do not want new forms, but new light on the old, and a new perception of their possibilities." I should rather be inclined to say we cannot have new forms rather than we do not want them. Men have been striving to find new forms for long ages and have not found them, but study of the work of the past proves Sir Lawrence's statement.

It may be thought that this book is too laudatory; but can fine art be praised too highly? Sir Lawrence Weaver is an able and helpful critic, and I think his book would have gained in usefulness if he had pointed out some of the more obvious defects in certain of the plans. True, he does say of one that in some respects it

is not all that could be desired. The plans have great qualities, and deserve all the praise he gives them, but there is no need to overlook inconveniences which one would have expected so ingenious a mind as Sir Edwin Lutyens' to have amended.

As one looks through the 144 illustrations beginning with some of his earlier work one is impressed by the high standard which Sir Edwin maintains in a large and varied practice. It is interesting to see his powers develop; they grew rapidly and continue to grow, for the latest work is among the best. But for sheer quality of design both in plan and elevation two of the simplest houses illustrated in this book are perhaps the most notable: one is No. 36 South Square, Westminster (plates 6 and 7), the other Chussex, Walton on the Hill (plates 107-109). Both are traditional English houses, but handled with a freshness and originality and sensitiveness to proportion and spacing which is quite delightful, and also very rare.

CHARLES SPOONER [F.].

JAPANESE TEMPLES AND THEIR TREASURES. *Compiled by the Department of the Interior, Imperial Japanese Government. 3 Vols. [Published Tokyo, MCMX.]*

Mr. G. Kiralfy has recently presented to the Institute Library a work on the Temples of Japan that will give pleasure to all who have felt the appeal of that country's art. The three large volumes, in which the subject is illustrated, were produced in 1910 in view of the then forthcoming Anglo-Japanese Exhibition in London.

The first volume, devoted to architecture, contains some 200 plates which are mostly from photographs. A considerable number, however, are from measured drawings delicately made in a manner unmistakably Japanese, and in a few cases coloured so admirably that one feels that the remainder record less than half the truth. It is to be regretted that none of these drawings is provided with a scale, nor are there any sectional indications in the cases where sections are given. The plates are preceded by an outline of the history of building in Japan, with some useful diagrams. The nomenclature is only less elusive than its Chinese counterpart, but one looks in vain for the piquancy of Japanese English. In this article an English hand has been at work, and only in the title of the writer of the preface is the authentic flavour revealed. His style is "Director of the Bureau of Religion."

The remaining volumes are devoted to sculpture and painting, and contain many hundreds of illustrations of the choicest works of twelve centuries. But excellent examples of these are to be found in our museums, and it is therefore to the illustrations of buildings that the architect returns with most interest. Little remains of the early structures built by the Chinese and Korean

craftsmen who followed the first Buddhist missionaries in A.D. 552. All, or nearly all, of the temples, shrines and monasteries were constructed of wood, and it is remarkable that not a few have survived earthquakes and war, fire and decay, for over a thousand years.

It is interesting to trace, in the examples given in these volumes, the various waves of Chinese influence and their subsequent assimilation by the Japanese. The text classifies these as 1st and 2nd Chinese influences—the former starting from the date mentioned and finishing with the Tang Dynasty (A.D. 906); the latter beginning after the troubled period known as the five dynasties, and comprising the Sung, Yuan and Ming (A.D. 1644). Between Chinese and Japanese structure the resemblance is always strong. In both the cell with its characteristic pitched roof is the unit, and a large building is virtually only a collection of such cells. But if the planning remains rudimentary, the unit becomes extremely intricate and fantastic in its construction and decoration, and it is here that the differences between the two national styles become apparent. In Japan the curves of the roof hips take gentler sweeps, and frequently the eaves curve up again in the centre of a straight façade. The brackets supporting the stringers and the various roof members assume an amazing complexity, while the very bright colour found in Chinese buildings tends to become more subdued and less, the result of a strict religious convention. Those interested in decoration will find the colour plates full of suggestion not only as regards the actual harmonies, but also in respect of the values of different colours on the structural aspect.

These volumes are of little use to those who are in search merely of fresh detail to copy, but for the student and for those who love beauty for its own sake, they are full of good things; and all will be grateful to the Government of Japan for preserving the records of its past.

J. MURRAY EASTON [A.].

ARCHITECTURAL OFFICE ADMINISTRATION. By Francis Lorne [A.]. 80. [Technical Journals, Ltd. Lond.]

After many days, and during an enforced period of rest and change, I have devoted some time to the consideration of the book by Mr. Francis Lorne under the above title.

I have wondered at times what the "review" of a book really is intended for. If it be for the advantage of the writer it will necessarily be without adverse criticism. If it be to call the attention of students or readers to the work generally it may be a fair comment on the book. Presuming it to be the latter, the following are my views on Mr. Lorne's book.

The perusal of it will be of advantage to every architect, whether he has a large practice of his own or is

only starting on his first job—the former will possibly gain some wrinkles which will improve the system in use in his office, and the latter will have put before him an example of how things should be done, although he is hardly likely to carry out all that is recommended in the book under consideration.

I think it is, speaking generally, true that the business side of architects' offices is not as well dealt with as it might be; this arises from two causes—first, the real architect is in general not a good business man; and, secondly, there is no place in the schemes of education for the teaching of the proper and efficient conduct of a practice.

I agree with the writer so far, but I cannot understand quite who is to take up his system. Most architects have to make a beginning in a small way, and to these the system advocated would be out of the question; the office would consist of the using of rubber stamps and forms, and there would be little time left for what is called "architecture" by some and "designing" by others. But the advice given by Mr. Lorne on some points, I think, should be followed out in every office, large or small; for instance, the north point should be put on every plan, the date should be put on every drawing sent out of the office, and a record made of its having been sent out and to whom—as a rule both these items are more usual in the breach than the observance.

I do not agree with the writer as to his proposed form No. 2, as I do not consider it would be a prudent thing to prepare the "drawings for public authorities" before the working drawings; rather do I think the drawings for the authorities should be copies of the working drawings as far as they are required; nor do I agree that in a case where the time allocated to make the drawings is ten months the full size details should be left until the last two months. In the first place, it is very unusual that such a long period should elapse between the receipt of instruction and the commencement of the work, except, of course, in the case of schemes of considerable magnitude, so that it would be desirable that once the scheme was definitely fixed the working drawings and the details should as much as possible be proceeded with together; it would facilitate the writing of the specification, enable the difficult questions to be thrashed out at an early stage, and leave far less to the imagination of the quantity surveyor, who, I observe, does not get a place in the book at all, which I should say points to its American origin.

The writer advocates blue prints, to which he says exception is sometimes taken by architects and contractors; there is much to be said on both sides. If the drawing is well figured up and some recognised system of denoting materials is used, such as given in the book under review, blue prints are quite as useful on the works as any other form of drawing. Due to the

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shrinkage in production it is not possible to scale them correctly and they do not bear such rough usage as a linen print, but they are cheap and can be given out in large numbers when required at a very moderate cost.

As Mr. Lorne advocates, a record of all the drawings sent out of the office is most desirable—essential, indeed, to the proper conduct of an office; whether it be on the Card Index System or some other is, of course, a matter of individual opinion. Personally, I find one book in which *every* drawing made and sent out is entered, with a number thereto, a simple and easily worked method; the drawings of the various works can be then abstracted from it when required.

With regard to the keeping of drawings, it must be left to individual taste, the great difficulty being when the various works are completed and the drawings are stored. I am of the opinion it would be a good plan if they were sent to the employer, who would then have a record of how his building was constructed and thus save endless search and measuring in the future. The record of clerks' time is always a difficulty in an office; the author advocates "time sheets." This is a good method, but it is questionable whether a cheap diary for each assistant is not better, in which should be entered all that the assistant does; the number of hours worked each day on each job, any outdoor work, visits to works, interviewing and expenses—all this could be abstracted into the various books kept in the office for accounting purposes.

One form, "the Clerk of Works report" (Form No. 23), I take exception to. In the first place, I do not understand what it means. For instance, under the item "Ironmongery" what could the Clerk of Works put under each day? A report, to be of use to the principal, should give the state of progress of the various portions of the work: if necessary, the number of men employed in each trade, a record of callers at the works and their business, the date a particular section of the work was commenced or completed, items required, notes of concealed work and measurements for future information, delivery of goods and the like, all of which may be useful at a later date.

The writer's notes on correspondence and records are quite good, although perhaps a little overdone and more suited to large offices. How many offices there are where no systematic record of letters is kept at all, where the principal replies to letters on important matters in his own handwriting, no copies being kept! If nothing goes wrong and the building is a success all is well, but if the reverse should happen then there is frequently much confusion. Mr. Lorne's specimen accounts are good and worthy of the most careful perusal. When I have a large office I shall adopt some of them; until that time I must be content with a more simple method.

MAX CLARKE [F.].

The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON
RECENT ACQUISITIONS.

[These Notes are published without prejudice to a further and more detailed criticism.]

BUDDHISTISCHE TEMPELANLAGEN IN SIAM. By Karl Döhring. 3 vols. Sm. fo. Bangkok, Siam, 1920. [Asia Publishing House, Bangkok, Siam.]

A record of the Buddhist temples of Siam. The first volume contains the text, with measured drawings, plans, and drawings by Siamese designers. The second and third volumes consist of nearly 200 photographs of the temples. The whole forms probably the most complete record yet published of this amazingly lavish and fantastic style of architecture.

H. M. F.

LOCAL GOVERNMENT, 1921. Comprising Statutes, Orders, Forms, Cases and Decisions of the Ministry of Health. Edited by Alexander Macmorran, M.A. £2 2s. [London, Butterworth and Co., and Shaw and Sons, Ltd.]

A volume which, in part, is of interest to the architect, epitomising as it does legislative action up to the end of last year in a number of directions that appeal to him. Amongst these it notes amendments in the Housing, Town Planning Act, 1919, and in the Act of 1896 dealing with ancient buildings and monuments. The circular of the Ministry of Health (March, 1921), dealing with the preparation of town planning schemes, is also set forth at length.

C. H. T.

DAS STÄDTISCHE BÜRGERHAUS NIEDERSACHSENS. By Richard Scheibner. 6s. 40, Dresden, 1910. [Verlegt bei Gerhard Kühtmann, Dresden.]

It is delightful, in this age of photography, to find a book illustrated from pen drawings. These, though over-laboured, are very interesting, and the subjects—old town houses almost all of timber—are charming. The moral of the book is that everyone wishing to study old half-timbered work should go to Einbeck, where there is a wealth of examples far beyond anything to be found in Normandy or any part of France.

C. E. S.

LA TARSIA E LA SCULTURA IN LEGNO NELLE SEDIE CORALI E NEGLI ARMADI DI ALCUNE CHIESE DI MILANO E DELLA LOMBARDIA. Illustrazione di Vinc. Forcella. Prefazione di Luca Beltrami. 2nd ed. 40, Milan, 1896. 14s. [Ulrico Hoepli, Milano.]

Those who know the beautiful drawings and etchings which Luca Beltrami has done will be disappointed to find this book illustrated by photographs, but in view of the nature of the subject this was perhaps inevitable. The beautiful Tarsia work loses much in reproduction, which is a pity, as this charming art is practically unknown in this country.

C. E. S.

DAS THEATER VON PRIENE. By Armin von Gerkan. Fo. Munich, Berlin-Leipzig, 1921. 21s. [Schmit, Berlin.]

Students of Hellenistic building will welcome this monograph on the Priene Theatre. In the information imparted the book is exhaustive, and as a record of its subject is as complete as could be wished. The detailed plan showing the stone jointing is an object lesson in careful measurement and delineation. The text is in German.

W. H. A.

DIE KUNST DER ISLAMISCHEN VÖLKER. By Dr. Ernst Diez. 40, Berlin, 1915. £1 5s. [Akademische Verlagsgesellschaft Athenaion M.B.H. Berlin-Neubabelsberg.]

One of a new and admirably illustrated series of monographs on historical periods in architecture, containing extensive bibliographies and including, in a convenient form, the results of the most recent research.

M. S. B.

Correspondence

THE LIGHTING OF PICTURE GALLERIES AND MUSEUMS.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—It is extremely gratifying to find that the scientists, Dr. E. H. Rayner, J. W. T. Walsh and H. Buckley, of the National Physical Laboratory, after making very careful scientific tests of my method of lighting, which I named the Top-Side-Lighting Method, published in the JOURNAL of 23 November, 1912, should have come to the conclusion that it fulfils all the conditions for good lighting of galleries. They have proved with scientific accuracy that which I had proved with the less scientific use of the photometer and by actual photographs of existing conditions.

It is also very pleasing to note that their opinions follow the laws which, on page 49, I stated must be followed if we are to solve satisfactorily the problem of lighting picture galleries and museums.

The perfectly original additions they have made at the instance of Sir Frank Baires for keeping out the sun's rays (i.e., for doing without blinds) and for obtaining equal illumination on both sides of the gallery are full of interest and worthy of the close consideration of architects. Whether or not it would be advisable to adopt their ingenious method is an interesting subject for discussion. At present, my experience and observations have led me to believe that the sun's rays can be efficiently scattered by the use of kaleidoscopic glass, and an even temperature maintained in the gallery by the use of a sheet of clear glass placed about four inches from the skylight, to form an air-tight, and, of course, dust-proof, space in which, if necessary, spring roller blinds could work.

In respect to the equal illumination of the opposite walls of the gallery, it is clearly shown how this can be achieved, but I would point out that the aim is not to illuminate the *walls*, but to illuminate the *pictures* upon them, and equal illumination could not be maintained unless the whole of the pictures and parts of the pictures were of exactly the same tone. This is, of course, impossible.

Fortunately, it is not necessary, as I shall be able to show in the Paper I am preparing, which, as Members are aware, would have been placed before them during last session had not circumstances arisen which prevented it. It is necessary that the publication should not be delayed, for since writing my article in 1912 the Top-Side-Lighting Method has been adopted in the recently erected Sergeant Art Gallery, Wanganui, New Zealand. The illustrations of this gallery, together with a large collection of photographs lately taken in all the principal European galleries, I am anxious to place before my fellow architects and our scientific friends.

If they had had the opportunity of seeing these photographs before their Paper was written they would not have jumped to the conclusion that "*It is, of course, impossible to prevent reflections from pictures on the opposite wall.*" It is most important that this statement should be at once corrected, for it is true only in the case of large glazed pictures in narrow and therefore quite unsuitable rooms.

On page 47 of my Paper, diagram figure 4, is seen the result of inclining pictures in side-lighted rooms in order to get rid of the reflections of the *primary* sources of light, namely, the windows. The diagram, as the photos will show, applies equally to *secondary* sources of light, namely, the brightly lighted pictures and their gilt frames.

It is to be regretted that this was not made clear in my Paper, as it is a most simple expedient which may easily be put into practice by Gallery Directors and by all private owners, who at present cannot properly see the pictures on their walls. Of course, as above stated, if the picture is very large in relation to the width of the gallery, inclining the picture will not suffice, and in this case, as in the large Central Hall of our National Gallery, where the pictures on the opposite walls are of equal tone, the proposed method of equalising the light would be most valuable; but the lighting of a very large percentage, perhaps 90 per cent. of pictures, could at once be improved, and in some cases perfected, in this way.

There are many other points in their Paper I should like to discuss, but as they apply to the erection of new galleries they can well wait until we have, as I hope we shall have, a full discussion on the question. The scientific interest which is at last being taken in this important subject may well lead us to hope that we shall soon see constructed on this side of the world an example closely following the lines now laid down.

The Fine Art Gallery to be erected at the Empire Exhibition at Wembley should surely provide us with an object-lesson to be followed for all time.—Yours, etc.

S. HURST SEAGER [F.].

23, Throgmorton Street, E.C.2.

25 October 1922.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—The paper on Illumination published in your issue of the 21st inst. is extremely interesting, and it is much to be regretted that so few members of the Institute attended when it was read, so as to hear the discussion.

A most important statement appears at the bottom of the right-hand column, on page 625, showing that the so-called "half watt" lamps really take from 1 to 1½ watts per candle.

This point should be borne in mind by all who use these lamps for illumination.—Yours faithfully,

R. LANGTON COLE [F.].

CORRESPONDENCE

Palmyra Square Chambers, Warrington.

24 October 1922.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—With reference to your article on the Lighting of Public Buildings published in the JOURNAL of 21 October, it may be of interest to some of your readers to know that in the Lady Lever Art Gallery which Lord Leverhulme commenced building at Port Sunlight in 1913, and which is nearing completion, roofs of the type shown in your article have been constructed in four of the larger galleries, the only material difference being that the two solid portions of the roof were carried up to an apex and glazed, so eliminating the number of gutters required, but, on the other hand, slightly diminishing the light owing to it having to pass through two thicknesses of glazing.—Yours faithfully,

WILLIAM AND SEGAR OWEN [F.].

REGISTER OF CRAFTSMEN.

11, Adam Street, Adelphi, London, W.C.

8 November 1922.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—The proposal made in the JOURNAL of 23 September which finds support in the present number to establish a "Register of Craftsmen" at the Institute is interesting but might prove extremely difficult to work out.

For an architect who does not mind taking some trouble to unearth possible treasures in the way of workers in wood and metal, ivory, glass, and so forth, there are at least two other methods open.

(1) There exists in London and the country a limited number of technical schools which turn out every year a few clever pupils, and it is often practicable through the principal of one of these schools to get hold of some former pupil who has established a little business of his own and is doing really good work in the line in which one requires help.

(2) In the lesser picture galleries there is occasionally to be found a piece of wood carving or metal work which has been produced by some artist, with none too many commissions, who is only too glad to take on a job.

A small picture gallery near this office, which had some excellent examples of Maestrovitch's wood carving a short time back, has more than once been the means of putting me in touch with excellent artists in special lines.

"The times are out of joint," and nowadays if one wants information one has to get busy and find it for oneself.—I am, Sir, yours faithfully,

ARTHUR BARTLETT [F.].

THE GENERAL ELECTION AND REGISTRATION.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—The imminence of the General Election affords an unique opportunity to forward Registration for the Architectural Profession.

Whilst our members are divided upon certain aspects of Unification and Registration, we are united at least to the extent that it may safely be predicted no dissenting voice would be raised in the Institute to the principle of obtaining Registration at the earliest possible moment.

A draft Registration Bill now lies before the Council which will be submitted to the General Body within the next few weeks, and this will be lodged in time to permit of its being dealt with, *Deo volente*, in the next Parliamentary year, for it is reasonable to assume that since we are all agreed on principle, the draft Bill will, after modification, secure the necessary majority of the Institute.

The object of this letter is to point out to members of the Institute throughout the kingdom the astonishingly apposite opportunity furnished by the General Election to enable all those interested in Registration to insist to their candidates that election depends *inter alia* upon a promise to support this equitable measure. It may confidently be assumed that every candidate, if approached at this juncture, could be committed to foster the Bill and support it when it comes before the House.—Yours truly, PERCIVAL M. FRASER [F.].

ELMES STUDENTSHIP.

606, Royal Liver Building, Liverpool.

24 October 1922.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—At the time of Elmes' death a fund was raised for his widow and child. Part was invested, the income to go to the beneficiaries, and at the death of the survivor to found a studentship for Architecture or the Fine Arts. An income of about £35 became available five years ago. The Board of Education drew up a scheme under which various bodies, including the Council of the R.I.B.A., were empowered to elect Trustees to administer the Trust. The Trustees appointed as examiner the Professor of Architecture at the Liverpool University. Unfortunately, by the scheme the studentship was limited to those who had been educated at certain specified Liverpool schools, which were in existence in Elmes' lifetime, and who had matriculated. These restrictions have proved far too stringent; only one candidate has appeared in the last five years. The Trustees have now decided to apply to the Board of Education for leave to widen the Regulations so that any student of architecture under 23 years of age, who has matriculated, will be eligible.

HASTWELL GRAYSON [F.].

JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

MR. WATERHOUSE'S PRESIDENTIAL ADDRESS.

There was a large attendance of members and their friends, including many ladies, at the inaugural meeting of the session to hear Mr. Waterhouse's opening address. There were also present the following distinguished guests whom the Council had previously entertained at dinner: The Right Hon. the Earl of Crawford and Balcarres, K.T., P.C.; Sir Amherst Selby-Bigge, Bart., K.C.B., and Lady Selby-Bigge; Sir Francis Newbolt, K.C., and Lady Newbolt; Sir Frederic G. Kenyon, K.C.B., and Lady Kenyon; Sir Lionel Earle, K.C.B.; Sir Hercules Read; The Rev. E. C. Pearce, D.D., Vice-Chancellor University of Cambridge; Dr. H. J. Waring, F.R.C.S., Vice-Chancellor London University; Mr. Cecil Lubbock; Mr. E. J. Partridge, President Society of Architects; Mr. John W. Simpson (Past President R.I.B.A.).

At the conclusion of his address the President presented to the Institute the portrait of Mr. John W. Simpson, Past President, which had been painted by Sir Arthur Cope, R.A., and also proposed a vote of thanks to the artist for his admirable work, which he considered would take an equal place amongst the finest portraits in the Institute collection of Presidential portraits. Mr. Simpson seconded the vote of thanks.

MR. E. H. NEW'S PRINTS.

Mr. E. H. New, the newly elected Honorary Associate of the Institute, has presented to the Institute collection of Drawings and Engravings twenty-one of his well-known prints, including fifteen of the Oxford Colleges, the Towers of Oxford from the Bell Tower of Magdalen College, the High Street from Queen's College to St. Mary's Church, and the Central Buildings of the University. The two remaining prints are of the City and Port of London from the Borough of Southwark, and a view of Florence. The President referred to the gift at the Inaugural Meeting, when the drawings were on view. This collection of Mr. New's interesting and meticulous work will be referred to in a subsequent issue of the JOURNAL.

BICENTENARY OF THE DEATH OF SIR CHRISTOPHER WREN, 25 FEBRUARY, 1923.

The first meeting of the Grand Committee will be held on Wednesday, 22 November, at 4.30 p.m., at the Royal Institute of British Architects, 9, Conduit Street, W.1. The business of the meeting will be to consider arrangements for the Commemoration Programme. The Grand Committee includes Sir Aston Webb, P.R.A., Mr. Paul Waterhouse, P.R.I.B.A., Mr. Andrew T. Taylor, Sir Lionel Earle, Sir Banister Fletcher, Sir Hercules Read, Professor A. R. Hinks, Mr. Mervyn Macartney, Dr. H. H. Turner, Major-General W. D. Bird, and representatives of the Universities of Oxford,

Cambridge and London, of the City of London, and of all the appropriate Learned Societies, Guilds and Schools.

EXHIBITION OF CONTEMPORARY BRITISH ARCHITECTURE.

The Exhibition of Contemporary British Architecture, which was postponed from 1 November, will be held from Friday, 1 December to 22 December 1922.

R.I.B.A. WAR MEMORIAL.

The Rt. Hon. the Earl of Crawford and Balcarres, who is an Honorary Fellow of the Royal Institute of British Architects, has consented to unveil a War Memorial Tablet in the Galleries of the Royal Institute. The ceremony will take place on Monday, 20 November, at 3 p.m. Members and their friends are cordially invited to be present.

In the course of the war more than 1,300 Members and Students of the R.I.B.A. served in various branches of His Majesty's Forces, and more than 230 of the number laid down their lives. The names of the dead will be inscribed upon the Tablet, which was designed by Mr. Trenwith Wills, A.R.I.B.A., whose design was successful in a competition restricted to Members of the Institute who had served in the war.

REGISTRATION OF ARCHITECTS.

The Council of the Institute have decided to take immediate steps to lodge the requisite Parliamentary notice in November of the intention of the R.I.B.A. to bring forward an Architects' Registration Bill.

It has been further decided to convene a General Meeting of the Royal Institute at an early date to obtain the approval of the General Body to the draft Registration Bill prepared by the Registration Committee.

THE DANGER TO ST. PAUL'S.

R.I.B.A. FUND.

The President and Council desire to call the attention of members to the R.I.B.A. Fund which was opened in July. The Allied Societies are co-operating energetically in this matter, and their subscription lists will be received in London at an early date. It is hoped that London members, to whom the Council's appeal was primarily directed, will lose no time in forwarding subscriptions, however modest in amount, to the Secretary.

REINSTATEMENT OF FELLOW AND LICENTIATES.

The following have been reinstated under By-law 23 :—

G. O. Scorer, *Fellow*.
Reginald W. Jackson, *Licentiate*.
John Brown, *Licentiate*.

Allied Societies

MANCHESTER SOCIETY OF ARCHITECTS.

PRESIDENTIAL ADDRESS BY MR. FRANCIS JONES [F.].

At the opening meeting of the Society on 11 October, Mr. Francis Jones said in the course of his address:—

The functions of an Architects' Society are divided into three parts: educational, artistic and material. To each of which must be added another element—the social element, if the blood of the Society is to function properly. We have only just emerged from the long period of stagnation caused by the war—a period during which not a single student joined the Society; without new blood the body must inevitably decline; without students a Society of Architects becomes anæmic, and before long will fade away. The ideal composition should consist of graduated parts of young, middle-aged, and elderly—young, in which I include the students and young associates; middle-aged, in which I am reluctantly compelled to include myself, and elderly, in which I shall not venture to include anyone; but it is on their ripe judgment and experience the well-being of the Society largely depends, and from them the young should receive most necessary encouragement.

With regard to education. During the past year the School of Architecture has been taken over entirely by the University and the whole of the work will, in future, be carried on in one separate building under one general direction instead of in several buildings, and subject to different authorities who did not always see eye to eye; a complete School of Architecture—another ideal achieved. At the School of Art the Corporation have also organised a complete syllabus for those who are not taking the University courses. One must be grateful for all efforts made for architectural education, and I feel we are very much in debt to the Corporation, who, until the University instituted a Chair of Architecture, were entirely responsible for architectural education in Manchester. The late Mr. Richard Glazier was untiring in his efforts to assist architectural students in every possible way, and I hope the Corporation will understand our motives in urging that the University should assume complete control of their architectural students. It is because we feel that in addition to the artistic and technical subjects the students' general education should be carried to a higher standard, and that the proper architectural spirit can best be fostered in a self-contained school where the students all have similar interests and where they will learn as much from each other as from any other source. I hope the University and the Corporation will still co-operate sufficiently to prevent wasteful overlapping. The test of a School of Architecture is not in the number of its pupils, although a certain minimum number is an economic necessity (I do not know whether the number of architectural students in Manchester is sufficient to justify two schools); but we only want such students as are anxious to get into the profession for its own sake. It would be disastrous to have the pupils for two schools rather than schools for the pupils. Mass production has its drawbacks—we do not want to flood the market. Registration, if and when we get it, would make this difficult question of numbers much simpler.

Students would indeed count themselves fortunate if

they realised how hard and stony was the path of the architectural student of 20 years ago. I think, also, the City will count itself fortunate, perhaps, 20 years hence when it realises the higher standard of the buildings it will contain. That is, after all, our greatest ideal—to raise the general architectural standard and make our cities and our towns the pride and the joy of those that dwell in them. This will not, of course, be accomplished by mere attendance at the School of Architecture—hard work and earnest endeavour are demanded from the architect all his days, but it does give everyone a chance, which he did not often get formerly. Too much used to depend on the office in which the student was articled. The Society will keep in touch with the University and see that the architectural studies are pursued on lines most advantageous to architecture. It is certainly through the Society that the School of Architecture has been founded and it is up to the Society to see that the work is properly done. I am sure the University will give the Society every opportunity possible to see the working of the School and welcome any criticisms that may be given. I must also mention the material side—the School needs funds. The Institute of Builders have shown a wonderful spirit in this matter and have subscribed £4,500 to the scheme. The architects have collected £600, and in addition about £5,000 have been left to the School by the wills of former members of the Society. We must do more, and I appeal to you—all of you—to subscribe liberally to the School of Architecture fund and ask you to remember that you are not merely helping architectural education but helping also to raise the architectural standard of the City in the near future. It is the Society's duty to watch the growth and development of the City and to shout, and shout loud, when such development is not being done on sound architectural lines. The voice of the Society should be looked for with respect by Corporations and all concerned with building, town planning or similar subjects.

At the present time there is a great town-planning conference in Manchester. I hope you will all visit the Town Hall during the week and see what has been done and what it is hoped will be done in the future development of our towns. Town planning is no new art—the Egyptians, Greeks, Romans, and in much later days the French and the Austrians all had the town-planning sense. Why were the inhabitants of Manchester and other manufacturing towns so totally unconscious of it 80 or 90 years ago? It was because they preferred riches and personal aggrandisement to the common good. Let not this charge be laid against this generation. Picture a Manchester to-day which had had a town-planning spirit 100 years ago, or even 50 years ago. Look at our modern suburbs, left entirely to the mercies of the speculative builder—how different they might have been if they had been laid out in a comprehensive manner even 20 years ago.

It is our duty to enlighten all and sundry, and we have joined with the Institute of Builders and the Royal Institute in arranging public lectures at the University to that end—the more interest the public take in architecture the better the architecture will be. If the public demand a higher standard they will assuredly get it. Another notable event during the last session was the American Exhibition arranged by the Society and held in the City Art Galleries. The Americans had shown the value of long and

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thorough study in their interpretation of the classic spirit as adapted to modern public buildings. It is in their public buildings that they excel—both in grandeur of scale and perfection of detail. They also show the value of co-operation, for nearly all the big work is done by groups of architects working together. In town planning, too, they have shown both imagination and courage. They have, of course, the example of England before them, and in laying out their towns they have some knowledge of what the development in fifty years' time of modern expansion is likely to be. We have that experience now and I think are likely to take advantage of it in the future.

We are part of the Royal Institute and owe it to allegiance. As a colony of the Empire is to England so are we to the Royal Institute. The Institute does a great deal for us—the hard, conscientious work done by the Council and Committees of the Institute can only be realised by those who have had the opportunity of seeing them working. The Institute looks after the well-being of all branches of the profession; educational, artistic and material interests all come under the Institute's care. We are, therefore, vitally interested in the Institute, at which something like a revolution occurred at the last General Election. Do we all quite understand why practically the whole of the members of the late Council—men who were leaders of the profession and who had served the Council faithfully for years—failed to secure election?

I feel I must dwell at some little length on the subject of registration, for it is of vital importance to us all and we must all think the matter out for ourselves—it is a much greater question than the personnel of the Council for a particular year. It is the future of British architecture and of the profession. Let us review the position. Registration is, I think, desired by most members of the profession—certainly it was the policy of the old Council and most certainly it is the declared objective of the new one. So far we are all agreed. Again, who should the controlling body be? Doubtless the R.I.B.A., and up to this point even we would, I think, be in agreement? The ultimate goal of all seems to be the same: the ultimate is a higher standard of modern architecture in England. If we get registration, unification must follow, but it is almost, if not quite, impossible to get registration without unification in some form or other first. Registration only is no use to us—you can register anything, such as slaughter houses, patent medicines, letters or plumbers—we want education and registration. If we have that someone must decide how much education before registration, which really means there must be a general control. Who is to be that general control? Naturally one would say the R.I.B.A. But will a man who is a member of a body not allied to the R.I.B.A. agree to that? Or would a man who has practised as an architect for many years but is attached to no Society agree to it? Probably not. We must therefore get this other body and this unattached man to join in with us in some way or other. And this is the difficulty—amongst the practising architects not attached to the Institute are many capable and efficient architects. We should all welcome these to the Institute; but there are also many who, although they have practised for many years, are neither capable nor efficient, and could not reach the standard worthy of registration. These men have made their living for years by designing and erecting

buildings, and no Government would pass a Bill which would debar them from carrying on their business. But the supply of new men of this type would cease the day of the passing of the Registration Bill; their ranks are filled from time to time by clerks of the works, clerks from builders' offices, quantity surveyors, clerks from District Council offices, and so on—all without architectural training, and this supply will continue to pour in men to practise in competition with those who have gone through a long course of training in an architectural school and architects' offices. The sooner this supply is stopped at the source the better for the contents of the architectural reservoir from which our supply of buildings is obtained. The cost of clearing the reservoir is the admission of the present doubtful supply until such time as the whole supply will have to pass through the filter beds, or, in other words, examinations. This must happen in any profession which has been an open one before it became a closed one. Before medical examinations were compulsory for that profession all sorts of people obtained a living, or part of their living, through giving medical advice, and when registration of doctors became compulsory all and sundry, quacks, herbalists, and so on, assumed the dignity of medical men. Similarly with the law. If you have to have a bad tooth out the sooner you go and get it over the better. The sooner registration is accomplished the better for everybody—the better for the young architect materially, the better for the country architecturally.

This year is the bi-centenary of the death of Sir Christopher Wren, and the Council has decided to hold celebrations in Manchester on 28 February. As you are aware, the greatest of his works, St. Paul's Cathedral, is badly in need of funds for essential restoration, and all are invited to subscribe to the fund which the Society is organising.

THE BERKS, BUCKS AND OXON ARCHITECTURAL ASSOCIATION.

The Association (of which Mr. Edward Warren is the first President) has issued its *Year Book* for 1922, which reports on a year of active and useful work carried out by the Society and its three executive branches, the Reading Society of Architects, the Oxford Society of Architects, and the Slough Society of Architects. The membership of the Association now numbers 125, in addition to honorary members. Amongst the many important questions discussed by the Council were those of Unification and Registration, Housing and Town Planning, Art Commissions in leading towns, National Historic Records, a new Building Code, and the Premiation of Best Buildings. With regard to education, classes in Design and courses of instruction in Building Construction and kindred subjects had already been established at Reading and Slough, and preliminary steps have been taken to establish similar classes at Oxford. To encourage architectural design among the younger members of the Association, the President has offered three prizes for a competition in the design of a building upon an imaginary site in a county town. A competition for measured drawings of any building of architectural interest erected prior to 1800 has been held, and five sets of excellent drawings have been submitted, the successful competitors being Mr. R. J. Carter with 13 sheets illustrating Mapledurham House, and Mr. C. H. A. Willets with 4 sheets illustrating Mapledurham Church. The Report of the Association concludes with a tribute to Mr. Warren for the whole-hearted and enthusiastic way in which he has carried out the duties of his important office.

OBITUARY

Obituary

WILLIAM BLACK [F.].

By the untimely decease of Mr. William Black, F.R.I.B.A., Cape Town loses one of its best known architectural practitioners, and the Cape Institute of Architects one of its original foundation members. Mr. Black died while on a professional visit up-country, during which he contracted double pneumonia.

Born in Australia in 1869, Mr. Black was articled to a leading Melbourne architect and engineer, with whom he completed the usual course of professional training. As a young man he took several prizes offered by the Royal Victorian Institute of Architects, including the President's prize; and he was elected a Fellow of this Society when in his twenty-first year, and a Fellow of the Royal Institute in 1902.

Coming to South Africa in 1892, Mr. Black began practice in Cape Town and achieved marked success, the practice having been continued down to the present time in association with Mr. Fagg, who joined him in 1895. For a short time during 1905 Mr. Black also practised in Johannesburg. During the last twenty years the firm of Black and Fagg has been successful in many competitions, and among others secured the first and second prizes in 1902 for the buildings of the Mutual Life of New York in Cape Town. Mr. Black was a keen student of up-to-date building methods, and made extensive tours in America, Europe, Australia and the East. During one of these he had the trying experience of shipwreck on the *Pericles*, off the coast of Australia, in 1910.

Messrs. Black and Fagg have carried out many notable public buildings, including the Cape of Good Hope Savings Bank and town halls at such widely separated centres as Potchefstroom, Victoria West, Robertson and Caledon, at which latter place the well-known sanatorium was also erected from their designs. The firm has been prominently associated with the design of scholastic buildings all over the Cape Province, of which the chief is probably the Good Hope Seminary in Cape Town.

Mr. Black was interested in all matters pertaining to public and social welfare, and represented one of the wards on the City Council for several years. He was a keen student of town-planning and housing schemes.

JAMES CROCKER [F.].

The death of Mr. James Crocker, a well-known architect and surveyor of Exeter and the West of England, occurred on the 18th inst. at Exeter after a short illness. Mr. Crocker was an Institute Silver Medallist (Drawings, 1875), and was elected a Fellow in 1886. Educated at Shebbear College, he went to Exeter and was articled to Mr. E. H. Harbottle in 1867, and later became his managing assistant. He commenced practice in 1876, and up to the time of his death was actively engaged at his office. He carried out many important works, the "Queen's Hall," Eastgate Arcade and Coffee Tavern, the private residences of "St. Just" and "Langdon," a large number of restorations, the rebuilding of churches and chapels, as well as many business premises and private houses in Exeter and

country houses in the surrounding district. As a Past-President and Member of the Council of the Devon and Exeter Architectural Society, his sound judgment in Society matters was greatly appreciated by the members. As President of the Devon and Exeter Society he represented that body on the R.I.B.A. Council in 1899-1900, and again in 1908-1909. He acted as arbitrator in many important architectural disputes. In 1886 he published a book, *Old Exeter*, which is of great value, as many of the houses which he illustrated have since disappeared. Mr. Crocker, although not a member of many public bodies, always took a keen interest in public affairs of the city.

ARTHUR HENRY REID [F.].

News has been received from Cape Town of the death of Mr. Arthur Henry Reid, who was elected an Associate in 1881 and a Fellow in 1889. He went to Cape Town in 1877 and was for some time in the municipal service as a draughtsman and surveyor. He retired from the public service in 1882 and started private practice at Port Elizabeth. In 1887, he left for the then recently discovered Rand goldfields, where it is believed he was the first practising architect. Many of the important buildings in that centre were erected from his designs. Subsequently he transferred his activities to Cape Town, where he was joined in partnership by Mr. W. J. Delbridge [4.].

During the course of his long life in South Africa, Mr. Reid filled a number of public offices, having been a member of the old Staats Raad of Johannesburg, and also in earlier days a member of Cape Town City Council. He took a great personal interest in public health matters, and in this connection was instrumental in the training of municipal inspectors for taking their diplomas in sanitary science. He was also keenly interested in the Association for the Prevention of Consumption, of which, for a time, he filled the office of president. He had also been president of the Cape Institute of Architects, and was actively associated with numerous other public bodies and associations.

Mr. Reid visited Europe on many occasions in comparatively recent years, and was a well-known figure at the Institute. His death will be greatly regretted by his many friends in England.

GEORGE BEAUMONT.

The American Institute of Architects has recently lost one of its best known members by the death of Mr. George Beaumont. Mr. Beaumont was born at Leeds in 1854, and in 1880 received the annual medal of the Leeds and Yorkshire Architectural Society. In 1881 he went to Chicago, and in 1886 started practice for himself, in which he established a high position amongst Chicago architects. He was Secretary and Past-President of the Illinois Chapter, Past-President of the Illinois Society of Architects, and founder and ex-President of the Chicago Architectural Sketch Club.

We regret to announce the death of M. Enrique-Maria Repullès y Vargas, Secretary of the Royal Academy of San Fernando at Madrid, Hon. Corresponding Member.

NEWMAN: ARTHUR HARRISON
[Associate 1879, Fellow 1889.]

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THE BIRMINGHAM CIVIC SOCIETY.

The report of this Society, which "has been formed o Birmingham citizens who see the necessity of stimulating a wider concern for the beauty of their city," for the year 1921-22, has recently been published.

The general aims of the Society are summarised as follows :—

No. 1.—To stimulate historical interest in the city, and to this end to preserve all buildings and monuments of historical worth.

No. 2.—To preserve all objects of beauty, and to maintain a vigilant opposition to all acts of vandalism.

No. 3.—To promote a sense of beauty, and to stimulate civic pride in the domestic and civic life of the citizens, by urging the adoption of the highest standards of architecture for domestic buildings, offices, warehouses, factories, etc.

No. 4.—To work for a more beautiful city :—

(a) By advocating the public acquisition of land for the provision of open spaces for recreation purposes, and also for parks, parkways, squares, gardens and ornamental features at road crossings, etc.

(b) By assisting with advice any scheme or works controlled by public bodies, ranging from town planning to designs for parks, bridges, fountains, memorials, shelters, seats, lamp standards, tramway masts, and the like.

(c) By co-operating with the Education Committee and Training Guilds for the development of local art, and helping to co-ordinate the efforts of existing societies by uniting architectural, engineering, artistic and handicraft groups in a common aim.

No. 5.—In addition to influencing the work of others, to select suitable projects to be carried out by the Society itself.

No. 6.—The Society shall seek to carry out these aims by means of newspaper and other propaganda, including exhibitions, lectures, competitions, etc.

It is due to the persistent advocacy of the Society that the Advisory Art Committee for Birmingham has been formed and advanced to the stage of trial ; a committee to which all new designs for public buildings, bridges, statues, fountains, monuments and memorials to be erected in the streets, public parks or any municipal building shall be first submitted.

The President of the Society is the Lord Mayor of Birmingham, and the Vice-Presidents and members of Council are drawn from leading citizens—the Bishop of Birmingham, Mr. Neville Chamberlain, M.P., and others Mr. Herbert T. Buckland [F.], Mr. William Haywood [F.] (who is the Hon. Secretary), Mr. G. Salway Nicol [F.] and Mr. W. Alex. Harvey [F.] are members of the Council and the Technical Committee.

ARCHITECTURAL EDUCATION IN OXFORD.

The Council of the Institute have made a grant of £30 towards the cost of a series of Architectural Lectures in Oxford.

THE CODE OF PROFESSIONAL CONDUCT AND PRACTICE.

The Code of Professional Conduct and Practice adopted in 1920 and published in the *Kalendar* has been rescinded and ordered to be deleted from the *Kalendar*.

EXHIBITION OF ARCHITECTS' WORKING DRAWINGS.

An Exhibition of Architects' Working Drawings will be held in the Galleries of the Royal Institute of British Architects from Wednesday, 8 November 1922, to Wednesday, 22 November 1922.

The Exhibition, which will be open between the hours of 10 a.m. and 8 p.m. daily (Saturdays, 10 a.m.—1 p.m.), includes drawings kindly lent by :—

Mr. A. J. Davis [F.] (Royal Automobile Club).

Mr. E. Guy Dawber, F.S.A. [F.] (Eyford Park, Gloucestershire).

Sir Robert Lorimer, A.R.A., R.S.A. [F.] (Chapel of the Knights of the Thistle).

Sir Edwin Lutyens, R.A. [F.] (Imperial Delhi) (Hamstead Garden Suburb).

Mr. G. Gilbert Scott, R.A. [F.] (New Catholic Church, Northfleet) (Memorial Chapel, Chester Cathedral).

The Exhibition is intended primarily for Students of Architecture ; they will be able to examine the drawings that a practising architect hands to a contractor, and thus will be afforded an insight into the methods adopted in a modern architect's office.

A *Special Students' Evening* will be held at the Exhibition on Friday, 17 November 1922, at 8 p.m. All Students are cordially invited to attend. The architects who have lent the exhibits—or their representatives—will be requested to be present in order to explain the drawings to Students. Refreshments will be provided and no cards of admission are required.

TECHNICAL COLLEGE, CARDIFF.

Ten Scholarships, tenable in the various Departments of the Technical College, covering tuition fees and maintenance grants of £40 per annum for three years, are offered each year by the City of Cardiff Technical Instruction Committee for competition to residents and non-residents of Cardiff. At the Scholarship Examination recently held, Mr. Alfred C. Light, of Hanley, Stoke-on-Trent, obtained one of the Scholarships tenable in the Department of Architecture and Civic Design.

R.I.B.A. MEDAL FOR SCHOOLS OF ARCHITECTURE.

The R.I.B.A. Board of Architectural Education Medal for the best set of Drawings submitted by post-graduate Students exempted from the R.I.B.A. Final Examination, at the Exhibition recently held at the Royal Institute, has been awarded to Mr. P. B. Haswell, B.Arch., Liverpool University. Mr. Haswell will receive the Medal at the Annual Presentation of Prizes at the R.I.B.A. The Drawings prepared by Miss E. G. Cooke, of the Architectural Association, received high commendation.

THE R.I.B.A. EXAMINATIONS AND YOUNG ARCHITECTS.

The Council have decided to approach the Allied Societies and request them to make schedules of architects practising in their districts, and to endeavour to obtain from them full particulars of the pupils in their offices so as to enable the Institute to approach them directly and bring to their notice the importance of preparing for and passing the R.I.B.A. Examinations.

EXAMINATIONS AND COMPETITIONS

The Examinations

EXAMINATIONS OVERSEAS.

The Examinations have been held in the following centres Overseas :—Cape Town, Melbourne and Sydney.

CAPE TOWN.

Of the 5 candidates who were admitted to the *Special War Examination*, 4 passed and 1 was relegated.

The successful candidates are as follows :—

HART : EDWARD GOYEN, 85, St. Georges Street, Cape Town.
MILLIGAN : THOMAS WILLIAM, Ashton Lodge, Antrim Road, Three Anchor Bay, Cape Town.

STOCKS : CLIFFORD WILLIAM BURNETT, City Hall, East London, S. Africa.

TAIT : ALFRED ALEXANDER, Grahamstown, S. Africa.

The following candidate passed the *Special Overseas Examination* :—

WILSON : JOHN GODDARD, 1,030, Arcadia Street, Pretoria, S. Africa.

MELBOURNE.

Of the 9 candidates who were admitted to the *Special War Examination*, 5 passed and 4 were relegated.

The successful candidates are as follows :—

EALIS : WILLIAM HENDERSON, 26, Blessington Street, St. Kilda, Australia.

FINLAYSON : MALCOLM, Main Street, Heidelberg, Victoria, Australia.

HENDERSON : WILLIAM A., 469, Chancery Lane, Melbourne.

MARTIN : MARCUS WILLIAM, 352, Collins Street, Melbourne.

WILLIAMS : PERCY SCOTT, Works and Railways Department, Commonwealth Federal Works Department, Melbourne.

SYDNEY.

Of the 11 candidates who were admitted to the *Special War Examination*, 3 passed and 8 were relegated.

The successful candidates are as follows :—

MILLS : JOHN CHECKLEY ROBINSON, 38, Martin Place, Sydney.

PHILLIPS : HERBERT ERIC, Heretaunga Street, Hastings, Hawkes Bay, New Zealand.

PHILLIPS : LIONEL BLYTHEWOOD, "Blythecote," Wyatt Avenue, Burwood, Australia.

One candidate sat for, and was relegated in, the *Special Overseas Examination*.

The following candidate passed the *Intermediate Examination* :—

HODGSON : FRANK LESLIE, 5, West Street, North Sydney, N.S.W.

EXEMPTION FROM THE FINAL EXAMINATION.

The following Candidates, who have taken approved Courses at their respective Schools of Architecture, have satisfied the Vice-Presidents of the Royal Institute in the Examination in Professional Practice :—

Mr. E. R. Arthur, School of Architecture, University of Liverpool.

Mr. W. A. Devereux, A.A. School of Architecture, The Architectural Association.

Mr. P. B. Haswell, School of Architecture, University of Liverpool.

Mr. I. A. Moodie, School of Architecture, Robert Gordon Technical College, Aberdeen.

Mr. G. B. Scotland, The Glasgow School of Architecture.

THE FINAL AND SPECIAL EXAMINATIONS.

The Ashpitel Prize for 1922 and the Mark of Distinction for Thesis have been awarded to Mr. A. S. Reid.

Competitions

RYDE (I.O.W.) PAVILION COMPETITION.

The Competitions Committee desire to call the attention of Members and Licentiates to the fact that the conditions of the above competition are unsatisfactory. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime Members and Licentiates are advised to take no part in the competition.

THE INTERNATIONAL LABOUR OFFICE, GENEVA.

The Council of the Institute have decided to approach the Foreign Office and request that steps should be taken to persuade the promoters of the International Labour Office Competition to open it to the architects of all nations who are members of the League of Nations.

OLD CRANLEIGHAN SOCIETY CRICKET PAVILION COMPETITION.

The Competitions Committee of the Royal Institute of British Architects have been in negotiation with the promoters of this Competition, and the conditions are now in order. The veto of the Royal Institute of British Architects is accordingly removed and Members are at liberty to take part in the Competition.

"THE MODERN HOSPITAL'S" COMPETITION FOR SMALL HOSPITAL PLANS.

The Modern Hospital Publishing Company, of Chicago, has promoted an Architectural Competition for Small Hospital Plans. Premiums of \$500, \$300 and \$200 will be paid to the authors of the designs placed first, second and third by the jury.

Architects desiring to take part in the competition should write immediately to the Modern Hospital Publishing Co., 22, East Ontario Street, Chicago, Illinois, U.S.A.

Designs must be delivered not later than 15 January, 1923.

A copy of the Conditions of the Competition can be seen in the Library of the Royal Institute of British Architects, 9, Conduit Street, W.1.

IAN MACALISTER,
Secretary.

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GENERAL MEETING, MONDAY, 20 NOVEMBER.

The Second General Meeting (Ordinary) of the Session 1922-23 will be held on Monday, 20 November, 1922, at 8 p.m., for the following purposes:—

To read the Minutes of the Meeting held on the 6 November 1922; formally to admit Members attending for the first time since their election.

To read the following Paper, "Illuminating Engineering in Relation to Architecture." By Lawrence M. Tye.

UNIFICATION AND REGISTRATION.

ASSOCIATES' COMMITTEE.

At a meeting of the Associates' Committee, held at the Royal Institute of British Architects in October, 1922, it was agreed that:—"Having regard to the fact that the Main Committee on Unification and Registration had been dissolved, no useful purpose would be served by the continuance of the Associates' Committee, and that it should therefore notify the general body of Associates, by whom it was appointed, of its dissolution, and inform them at the same time that the results of the Committee's labours could be seen on application to the Secretary R.I.B.A."

Notices

An election of members will take place at the Business General Meeting, Monday, 4 December. The names and addresses of the candidates (with the names of their proposers), found by the Council to be eligible and qualified for membership according to the Charter and By-laws and recommended by them for election, are as follows:—

AS FELLOWS (15).

- ANSELL: WILLIAM HENRY, M.C. [*A.* 1900], 1 Gray's Inn Square, W.C.1; 60 Holland Park, W.11. Proposed by C. Harrison Townsend, Henry M. Fletcher, F. Winton Newman.
- BOTHWELL: EDWIN FORBES [*A.* 1915], Union Building, The Bund, Shanghai, China. Proposed by A. W. S. Cross, Paul Waterhouse, Arthur J. Davis.
- CALLOW: CHARLES FRY [*A.* 1905], 47 Havelock Road, Hastings; Devonshire Road, Bexhill; 74 London Road, St. Leonards-on-Sea. Proposed by Arthur Wells, Henry James Wise, W. G. Wilson.
- CARNELL: JOHN LAURIE [*A.* 1895], St. Clair, Gaywood Road, King's Lynn. Proposed by James Crocker, Edwin J. Tench, Edward Boardman.
- COLLINS: HENRY RICHARD [*A.* 1921], Edgar House, City Walls, Chester. Proposed by P. A. Hinchliffe and the Council.
- DITCHBURN: DAVID WILLIAM [*A.* 1908], Standard Building, Hornby Road, Bombay, India. Proposed by W. A. Chambers, G. Wittet, Henry A. Saul.
- GOTCH: LAURENCE MURSELL [*A.* 1906], Bank Chambers, Kettering; 23 Station Road, Kettering. Proposed by J. A. Gotch, Andrew N. Prentice, Arthur Blomfield.
- MARWICK: THOMAS PURVES, F.S.I. F.S.A.(Scot.) [*A.* 1883], 43 York Place, Edinburgh. Proposed by Alexander N. Paterson, John Keppie, James Salmon.
- MIDDLETON: ORLANDO [*A.* 1895], 55 Lattimore Road, St. Albans; Chequers Hill, Flamstead, near Dunstable. Proposed by W. H. Stucké, W. White-Cooper, Jno. T. Cackett.
- RILEY: WILLIAM HENRY [*A.* 1906], 25 Horsefair Street, Leicester; Whitethorne, Evington Lane, Leicester. Proposed by Arthur H. Hind, Howard H. Thomson, William M. Cowdell.

RYDE: FRANK CECIL [*A.* 1888], 12 Little College Street, Westminster, S.W.1; "Five Trees," Oatlands Chase, Weybridge, Surrey. Proposed by Herbert Wigglesworth, H. P. Burke Downing, Sydney Perks.

SHORT: Major ERNEST WILLIAM GEORGE, C.B.E., F.S.I., S.R.E.S. [*A.* 1921], Royal Engineers Office, Bulford Camp, Salisbury Plain; The Mount, East Harnham, Salisbury. Proposed by Edward J. Bridges, H. Carter Pegg, John Kirkland.

SOUTAR: CHARLES GEDDES [*A.* 1921], 15 South Tay Street, Dundee; Easterbank, Barnhill, Dundee. Proposed by P. H. Thoms, Alexander N. Paterson, William B. Whitie.

STRETTON: CLEMENT [*A.* 1901], Alliance Chambers, Horsefair Street, Leicester; "The Brackley," Knighton Road, Leicester. Proposed by Arthur H. Hind, William M. Cowdell, Charles Kempson.

TANNER: EDWIN JOHN [*A.* 1911], Carlton Chambers, 12 Regent Street, S.W.1; 12 Hampstead Way, N.W.11. Proposed by Sir Henry Tanner, Henry Tanner, Hugh P. G. Maule.

AS ASSOCIATES (141).

*ALEXANDER: WALTER [*S.* 1922—Special War Exemption], 72 Mafeking Road, Quetta, India. Proposed by Professor Charles Gourlay, Major Bernard Frank Matthews, David B. Hutton.

ALLEN: CHARLES WILLIAM [Special War Examination], c/o Arthur W. Brewill, Esq., 1 Low Pavement, Nottingham; 116 Mansfield Road, Nottingham. Proposed by Arthur W. Brewell, Harry G. Watkins, Basil E. Bailly.

ANGUS: ANDREW EDWARD [Special War Examination], 116 London Street, W., Windsor, Ont., Canada. Proposed by the Council.

AUSTIN: LESLIE MAGNUS, A.R.C.A. [Special War Examination], Royal College of Art, South Kensington, S.W.; 7 Rowan Road, Hammersmith, S.W. Proposed by Professor Beresford Pite, Professor S. D. Adshead, Stanley C. Ramsey.

BACKWAY: GERALD HENRY [Special War Examination], 7 New Square, Lincoln's Inn, W.C.2; 22 Birdhurst Road, Wandsworth, S.W.18. Proposed by the Council.

BAILLIE: WILLIAM [Special Examination], 78 Park Drive South, Whiteinch, Glasgow. Proposed by John Hamilton, Colin Sinclair, Alexander N. Paterson.

BALL: WALTER FREDERICK [Special War Examination], 53 Howard Street, Gloucester. Proposed by the Council.

BALL: WILLIAM ARTHUR CESSFORD [Special Examination], 73 St. James's Road, Croydon. Proposed by Ernest G. Allen, John P. Briggs, Matthew J. Dawson.

BANKART: HUGH CHARLES [Special War Examination], c/o Sir Edwin L. Lutyens, R.A., 7 Appletree Yard, York Street, St. James's Square, S.W.1; 25 Parkhill Road, Hampstead, N.W.3. Proposed by E. Guy Dawber, Walter R. Jaggard, Sir Edwin L. Lutyens.

BARNARD: CHARLES DOWNING [Special War Examination], 188 High Road, Leyton, E.11. Proposed by S. B. Caulfield, G. Topham Forrest, W. E. Riley.

BATHURST: LESLIE JOHN [Special War Examination], 50 Woodside Road, Wood Green, N.22. Proposed by Walter R. Jaggard, Herbert Baker, Robert Atkinson.

BEAUFLOY: SAMUEL LESLIE GEORGE [Special War Examination], 163 Tufnell Park Road, Holloway, N.7. Proposed by T. P. Bennett, H. G. Crothall, Henry Tanner.

BEESTON: CHARLES NICHOLSON [Special War Examination], 206B Adelaide Road, N.W.4. Proposed by Frank S. Swash, Fredk. R. Hiorns, W. E. Riley.

BEESTON: WILFRED [Special War Examination], 92 Falkner Street, Liverpool. Proposed by Professor C. H. Reilly, T. Taliesin Rees, Gilbert Fraser.

* This candidate qualified for registration as Student in 1910.

NOMINATIONS FOR ELECTION

- BINGE** : JOSEPH WALLACE, M.C. [Special War Examination], The Oaklands, Acacia Grove, New Malden, Surrey. Proposed by the Council.
- BIRD** : ERIC LESLIE [Special War Examination], Austenwood Lane, Chalfont St. Peter, Bucks. Proposed by W. S. Skinner, Robert Atkinson, T. Lawtence Dale.
- BLAKELEY** : TOM [Special War Examination], Town Hall, Dewsbury; 28 Orchard Street, Savile Town, Dewsbury. Proposed by J. Forster, J. W. Benwell, J. H. Martindale.
- BOOKER** : ALFRED VINCENT [Special War Examination], 8 Old Jewry, E.C. ; 3 Montem Road, Forest Hill, S.E.23. Proposed by Professor Beresford Pite, Thomas B. Whinney, Col. A. B. Hubback.
- BOX** : HARRY EWART [Special War Examination], 54 Holland Road, Maidstone. Proposed by Albert William Smith and the Council.
- BRAMWELL** : JOHN [Special War Examination], Royal Insurance Buildings, 9 North John Street, Liverpool; 21 Upper Duke Street, Rodney Street, Liverpool. Proposed by E. Percy Hinde, Gilbert Fraser, E. Bertram Kirby.
- BRIARS** : REGINALD, M.C. [Special War Examination], "Hano-ver House," Tennyson Road, Luton, Beds. Proposed by T. P. Bennett, Sir Henry Tanner, Henry Tanner.
- BROADBENT** : JOHN STEWART [Special War Examination], 36 Bruce Road, Bow, E.3. Proposed by Robert Atkinson, Stanley Hamp, E. Stanley Hall.
- BROTHERS** : COLIN STANLEY [Special War Examination], 49 Whitechapel, Liverpool. Proposed by T. Taliesin Rees, E. Percy Hinde, Gilbert Fraser.
- BROWN** : ALFRED JOHN [Special War Examination], 35 Hand-side Lane, Welwyn Garden City, Herts. Proposed by Henry M. Fletcher, E. Stanley Hall, Percy B. Tubbs.
- BROWN** : WALTER [Special War Examination], Ladbroke Road, Horley, Surrey. Proposed by Robert Atkinson, Arthur Keen, Charles E. Varndell.
- BUTLER** : BERTRAM [Final Examination], 31 Priory Street, Dudley. Proposed by Professor C. H. Reilly, A. T. Butler and the Council.
- BUYSMAN** : CORNELIUS JAMES ALEXANDER KELDER [Special War Examination], 165, South Croxted Road, Dulwich, S.E.21. Proposed by George Hubbard, A. W. S. Cross, M. E. Collins.
- CALEY** : WALTER HERBERT [Special War Examination], 53 Queen's Road, Tunbridge Wells. Proposed by Robert Atkinson, Stanley Hamp, E. Stanley Hall.
- CARTER** : GEORGE BERTRAM [Special War Examination], 17 Queen Anne's Gate, S.W.1; 24 Craigton Road, Eltham, S.E.9. Proposed by Sir Edwin L. Lutyens, Professor Beresford Pite, Ernest B. Glanfield.
- CARTWRIGHT** : WILFRED [Special War Examination], 20 Cambridge Street, Loughborough, Leicestershire. Proposed by Arthur H. Hind, Howard H. Thomson, Charles Kempson.
- CHISHOLM** : ALEXANDER MACLEOD [Special War Examination], 13 Euston Grove, Birkenhead. Proposed by Professor C. H. Reilly, W. E. Willink, Arnold Thornely.
- CLACK** : JOHN [Special War Examination], 104 Victoria Street, Westminster, S.W.1. Proposed by Melville S. Ward, W. H. Harrison, H. W. Hetherington Palmer.
- CLARK** : SIDNEY [S. 1911—Special War Exemption], 10 Guilford Place, Bloomsbury, W.C.1. Proposed by A. Dunbar Smith, Henry M. Fletcher, Sidney K. Greenslade.
- CORNES** : ERNEST HAROLD [Special War Examination], "Meadowside," Cambrian View, Chester. Proposed by Edgar Quiggin, Professor C. H. Reilly, Gilbert Fraser.
- CRICKMAY** : GORDON HAYTER [Special War Examination], 75 Victoria Street, S.W.1. Proposed by H. D. Searles-Wood, Bernard Dicksee, J. W. Stanley Burnmaster.
- CROWTHER** : JOHN HENRY, junr. [Special War Examination], "Craig Lea," Moorlands Avenue, Dewsbury, Yorks. Proposed by Professor C. H. Reilly, Frederick W. Ridg-way and the Council.
- DENT** : ALWYN RONALD [Special War Examination], Grove Cottage, Bell's Hill, High Barnet, Herts. Proposed by Professor A. E. Richardson, C. Lovett Gill, Professor S. D. Adshead.
- EASTWOOD** : FREDERICK GEORGE [Special War Examination], 60 King Street, Manchester. Proposed by Paul Ogden, Percy S. Worthington, Isaac Taylor.
- EGGINS** : FRANK WALLIS [Special War Examination], 5 Church Street, Paignton, South Devon. Proposed by Norman G. Bridgman, Arthur Southcombe Parker, J. Archibald Lucas.
- ELLIS** : JACK [Special War Examination], The Old Rectory, Cublington, Bucks. Proposed by Professor A. E. Richardson, C. Lovett Gill, T. M. Wilson.
- FARE** : ARTHUR CECIL [Special War Examination], 18 New Bond Street, Bath. Proposed by C. F. W. Denning, Richard C. James, B. Wakefield.
- FARRIER** : ARCHIBALD VICTOR [Special War Examination], 101 The Ridgeway, Wimbledon, S.W.19. Proposed by Robert Atkinson, Professor Beresford Pite, Ernest G. Allen.
- FLITCROFT** : ALFRED CRUMBLEHULME [Special War Examination], 172 High Street, Bolton, Lancs. Proposed by John B. Gass, Jonathan Simpson, Paul Ogden.
- FLUTTER** : ANTHONY THOMAS [Special War Examination], 78 Cicada Road, Wandsworth Common, S.W.18. Proposed by Professor A. E. Richardson, C. Lovett Gill, Robert G. Muir.
- FRANCIS** : CECIL WILLIAM [Special War Examination], 15 Savernake Road, Hampstead, N.W.3. Proposed by Raymond Unwin, Herbert Baker, Jas. C. Wynnes.
- FRASER** : BRIGHT [Special War Examination], 5 Vaughan Road, Wallasey, Cheshire. Proposed by John Bradshaw Gass, Geoffry Lucas, Professor S. D. Adshead.
- FRYER** : EDGAR [Special War Examination], 46, Carter Street, Princes Road, Liverpool. Proposed by Edgar Quiggin, Professor C. H. Reilly, Gilbert Fraser.
- GADD** : GEORGE CYRIL [Special War Examination], Town Hall Chambers, Bromsgrove; Redlands, Marlboro' Avenue, Bromsgrove. Proposed by W. H. Bidlake, Edwin F. Reynolds, C. E. Bateman.
- GEORGE** : CONRAD ERIC [Special War Examination], 22 Caro-line Street, Eaton Terrace, S.W.1. Proposed by Henry James Wise, Charles Nicholas, J. E. Dixon-Spain.
- GILDER** : FRAMROZ NOWROJI [Final Examination], Indian Students' Hostel, Keppel Street, W.C.1. Proposed by Walter R. Jaggard and the Council.
- GLASS** : JAMES SCOTT, M.C. [Special War Examination], 38 Eastwood Road, Goodmayes, Essex. Proposed by Jas. Kennedy Hunter, James Lochhead, G. Topham Forrest.
- GOWER** : LAWFORD RAYMOND [Special War Examination], "Maes-y-coed," Shelone Road, Briton Ferry. Proposed by W. James Nash, C. Glynn Evans, Glendinning Moxham.
- GRAY** : JAMES [Special War Examination], 43 York Place, Edinburgh; 113 Dalkeith Road, Edinburgh. Proposed by John Wilson, John Jerdan, A. Lorne Campbell.
- GUNSTON** : EDWARD LESLIE [Final Examination], Alpenrose, Kinmore, Reading. Proposed by T. Brammall Daniel, Arthur Keen, Sir Banister Fletcher.
- HALL** : HERBERT JAMES [Special War Examination], 52 Paulton Square, King's Road, Chelsea, S.W. Proposed by Percy Thomas, Harry Teather, Frederick R. Hiorns.
- HALL** : MONTAGU ASHLEY [Special War Examination], 3 Silver Street, Lincoln; Branston, near Lincoln. Proposed by W. G. Watkins, Henry G. Gamble, and the Council.
- HAMPTON** : JAMES FREDERICK [Special War Examination], Brooker's Farm, Beltring, Paddock Wood, Kent. Pro-

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- posed by Alexander Ross, William Williamson, C. H. Strange.
- HICKEY: PATRICK [Special War Examination], "Burslem House," Whitehall Road, Grays, Essex. Proposed by W. H. Hobday, Professor A. E. Richardson, Arthur Crow.
- HOFER: MAX RICHARD [Final Examination], 68 Cambridge Terrace, Hyde Park, W.2. Proposed by Sir Edwin L. Lutyens and the Council.
- HOLDEN: WALTER FREDERICK CLARKE, M.C. [Special War Examination], 15 Bishopsgate, E.C.2; Salter's Acre, Gregories Road, Beaconsfield. Proposed by F. C. R. Palmer, C. H. Brodie, James Ransome.
- HOPWOOD: JAMES [Special War Examination], 20 Baker Road, Harlesden, N.W.10. Proposed by Walter R. Jaggard, E. Vincent Harris, William E. A. Brown.
- HOWITT: LEONARD CECIL [Special War Examination], 20 Maxwell Road, West Derby, Liverpool. Proposed by Professor C. H. Reilly and the Council.
- HUBBARD: GEORGE EDWARD [Special War Examination], Pleasant Stile, Newnham-on-Severn, Gloucestershire. Proposed by George Hubbard, A. W. S. Cross, Charles E. Varnell.
- HUGHES: ELEANOR KATHERINE DOROTHY [Final Examination], 28 Moreton Street, S.W.1. Proposed by Charles E. Varnell, J. H. Brewerton, Robert Atkinson.
- ILLINGWORTH: ARTHUR JOHN ALEXANDER [Special War Examination], P.W.D. Secretariat, Bombay, India. Proposed by T. E. Eccles, E. Guy Dawber, Gilbert Fraser.
- JARVIS: HAROLD EDGAR [Special War Examination], No. 1 Bungalow, Oxford Rd., Banbury. Proposed by the Council.
- JENSON: ALEXANDER GEORGE [Final Examination], 20 Carpenter Road, Edgbaston, Birmingham. Proposed by G. Salway Nicol, J. Coulson Nicol, W. H. Bidlake.
- JOHN: LEWIS [Special War Examination], Llantrithyd, near Cowbridge, Glam. Proposed by T. Alwyn Lloyd, Percy Thomas, Harry Teather.
- JOHNSON: WILLIAM ARTHUR [Special War Examination], 32 Brantwood Terrace, Moston, Manchester. Proposed by Percy S. Worthington, Francis Jones, Frank B. Dunkerley.
- JONES: THOMAS EDWARD [Special War Examination], "Terfyn," Port Dinorwic, North Wales. Proposed by Professor C. H. Reilly, Robert Pierce, Richard Hall.
- KEMP: LESLIE HAGGER [Special War Examination], 5 Lorrimer Square, Kenningham Park, S.E.17. Proposed by Robert Atkinson, John Hamilton, Walter R. Jaggard.
- KENDALL: CHARLES, M.C. [Special War Examination], The Gables, Ossett, Yorks. Proposed by Percy Robinson, H. S. Chorley, W. Carby Hall.
- KENNEDY: COLIN WHITE [Special War Examination], 13 Carlton Road, East Sheen, S.W.14. Proposed by Robert Atkinson and the Council.
- KILLENDER: HENRY CLAUDE [Special War Examination], 16 Lord Street, Liverpool; 39 Merton Road, Bootle, Lanes. Proposed by E. Percy Hinde, Edgar Quiggin, and the Council.
- KING: GEORGE EDWARD [Special War Examination], Forest View, Forest Road, Nottingham. Proposed by Ernest R. Sutton, A. Ernest Heazell, Harry G. Watkins.
- KINNA: KENMURE [Special War Examination], Liberty Buildings, School Lane, Liverpool; "Iraq," Egremont Promenade, Egremont, Cheshire. Proposed by Gilbert Fraser, Leonard Barnish, E. Percy Hinde.
- LAMBERT: FREDERICK HENRY [Special War Examination], 36 Horsell Road, Highbury, N.5. Proposed by Professor A. E. Richardson, T. Gordon Jackson, Christopher W. F. Wheeler.
- LEVERKUS: GERTRUDE WILHELMINE MARGARET, B.A. [Final Examination], 22 Gayton Road, Harrow-on-the-Hill. Proposed by Arthur Stratton, Professor A. E. Richardson, Horace Field.
- LIDBURY: GEORGE VICTOR [Special War Examination], 262 Cavendish Road, Balham, S.W.12. Proposed by T. P. Bennett and the Council.
- LIVETT: RICHARD ALFRED HARDWICK [Special War Examination], 39 Montpelier Road, N.W.5. Proposed by Robert Atkinson, E. Stanley Hall, Charles E. Varnell.
- LONSDALE: HERBERT GREENHALGH [Special War Examination], 10 Maple Grove, Prestwich, Manchester. Proposed by Paul Ogden, Percy S. Worthington, Isaac Taylor.
- LUMSDEN: DAVID ADAMS [Special War Examination], 10A Temple Row, Birmingham. Proposed by Thomas M. Cappon, T. F. Shephard, and the Council.
- MCDONALD: JAMES ROBERT ANGUS [Special War Examination], 38 Bede Burn Road, Jarrow-on-Tyne. Proposed by William Lister Newcombe, Charles S. Errington, R. Burns Dick.
- MCNAUGHT: ROBERT MACKISON [Special War Examination], British Linen Chambers, High Street, Dumbarton; 9 Levenford Place, Dumbarton. Proposed by William J. Blain, David Salmond, William B. Whitt.
- MCWILLIAM: ALEXANDER [Special War Examination], "View-hill," Dovecot Road, Corstorphine, Edinburgh. Proposed by John Jordan, John Wilson, A. Lorne Campbell.
- MANSERGH: BRIAN GEORGE LEWIS [Special War Examination], 42 Stanhope Gardens, South Kensington, S.W. Proposed by Professor C. H. Reilly, W. E. Willink, Herbert Baker.
- MARR: JOHN GIBB [Special War Examination], 2 Osborne Place, Aberdeen. Proposed by A. Marshall Mackenzie, William E. Gauld, A. G. R. Mackenzie.
- MEAGER: KILDARE STUCLEY [Special War Examination], 28 Redcliffe Square, S.W. Proposed by T. P. Bennett, Arthur J. Davis, Charles H. Gage.
- MILBURN: CHARLES WILLIAM [Special War Examination], c/o Messrs. Clark and Moscrop, Feethams, Darlington. Proposed by F. Clark, W. J. Moscrop, W. T. Jones.
- MILNER: JOHN SOWERBY [Special War Examination], 28 Craven Terrace, Lancaster Gate, W.2. Proposed by James J. S. Naylor, Charles Nicholas, J. E. Dixon-Spain.
- MINTY: WILLIAM STANLEY [Special War Examination], 35 Craven Street, Charing Cross, W.C.2. Proposed by W. Curtis Green, Arnold Mitchell, John C. T. Murray.
- MOODY: HERBERT LINE, P.A.S.I. [Special War Examination], 5 Winton Street, Ryde, Isle of Wight. Proposed by Maurice E. Webb, Professor A. E. Richardson, C. Lovett Gill.
- MOORE: FRANK ALLEN [Special War Examination], Knowle House, Knowle, Bristol. Proposed by George H. Oatley, Sir Frank W. Wills, W. S. Skinner.
- NEWSUM: ARTHUR THORPE [Special War Examination], 62 Derby Road, Long Eaton, near Nottingham. Proposed by Robert Evans, Ernest R. Sutton, Harry G. Watkins.
- NOBLE: CHARLES [Special War Examination], 52, Old Hall Lane, Withington, Manchester. Proposed by Francis Jones, Percy S. Worthington, Paul Ogden.
- NUTT: EDWARD JAMES [Special War Examination], 57 Holgate Road, Nottingham. Proposed by Albert N. Bromley, Robert Evans, A. Ernest Heazell.
- O'CONNOR: EDWARD DOMINIC [Special War Examination], Kirby Muxloe, Leicester. Proposed by William M. Cowdell, Arthur H. Hind and the Council.
- PAGE: ERIC CHARLES RANDLE [Special War Examination], 32 Morden Road, Newport, Mon. Proposed by Percy Thomas, Harry Teather, Frank S. Swash.
- PALMER: KENNETH [Special War Examination], 7 Beech Avenue, Gatley, Cheshire. Proposed by John Cubbon, Isaac Taylor, and the Council.
- PARKER: JOHN KILGOUR [Special War Examination], 34 Bedford Square, W.C.1. Proposed by Robert Atkinson, Charles E. Varnell, George Edward Withers.

NOMINATIONS FOR ELECTION

- PIGGOTT : JOHN ROBERT** [Special War Examination], 61 Harts-hill Road, Stoke-on-Trent. Proposed by Reginald T. Longden, Alexander G. Bond, and the Council.
- PIKE : CHARLES WILLIAM** [Special War Examination], Saver-nake House, Dorchester. Proposed by W. H. Ward, O. Maxwell Ayrton, Horace Farquharson.
- PRITCHARD : HAROLD WILLIAM** [Special War Examination], 22 Stamford Street, Edge Lane, Liverpool. Proposed by Professor C. H. Reilly, T. E. Eccles, Gilbert Fraser.
- QUARMBY : GEORGE GILBERT** [Special War Examination], "Uplands," Glen View Road, Burnley. Proposed by Paul Ogden, Percy S. Worthington, Isaac Taylor.
- RAE : DONALD CAMERON** [Special War Examination], 217 Union Street, Aberdeen. Proposed by Robert G. Wilson, junr., A. Marshall Mackenzie, John W. Walker.
- RANKINE : ANDREW** [Special War Examination], 14 Beresford Avenue, Hull. Proposed by John Bilson, W. S. Walker, L. Kitchen.
- REES : JOHN FREDERICK** [Special War Examination], "Bren-tor," 16 Fields Road, Newport, Mon. Proposed by Frank S. Swash, C. F. Ward, John Francis Groves.
- REID : ALEXANDER SIMPSON** [Final Examination], [Ashpitel Prizeman 1922], (*Distinction in Thesis*), 221 Clifton Road, Aberdeen. Proposed by J. A. O. Allan, Robert G. Wilson, junr., John W. Walker.
- RICHARDS : FRANCIS AUGUSTUS, M.A.** Oxon [Special Examina-tion], 60 Tufton Street, Westminster, S.W.1. Proposed by C. Harrison Townsend, Horace Farquharson, F. C. Eden.
- RIDDELL : WILLARD BRUCE** [Special War Examination], 79 Victoria Avenue N., Hamilton, Ont., Canada. Proposed by F. S. Baker, Victor D. Horsburgh, Percy E. Nobbs.
- RILEY : HERBERT GEORGE** [Special War Examination], Foxton, Leicestershire. Proposed by Arthur H. Hind, William M. Cowdell, Howard H. Thomson.
- ROGERS : WILLIAM JELF** [Special War Examination], 168 Stow Hill, Newport, Mon. Proposed by W. Herbert Hobday, Frank S. Swash, C. F. Ward.
- ROSS : DAVID JOHN ALEXANDER** [Special War Examination], Woodside, Inshes, Inverness. Proposed by George Watt, Robert G. Wilson, junr., John W. Walker.
- RYLE : WINIFRED** [Final Examination], 16 Gordon Square, W.C.1. Proposed by Charles E. Varndell, Robert Atkin-son, Horace Farquharson.
- SAWYER : FREDERICK JOHN** [Final Examination], Nesscliff, 54 High Street, Addlestone, Surrey. Proposed by David Thomson, A. J. Clifford Ewen, Christopher W. F. Wheeler.
- SCOTT : HERMAN ALEXANDER** [Special War Examination], 134 Gloucester Terrace, Hyde Park, W. Proposed by Charles E. Varndell, Robert Atkinson, E. Stanley Hall.
- SHEPHERD : JOHN CHIENE** [Special War Examination], Gleg-hornie, Freshfield, near Liverpool. Proposed by Robert Atkinson, C. E. Varndell, E. Stanley Hall.
- SKIPPER : ERIC HAYWARD** [Special War Examination], 55 Lon-don Street, Norwich. Proposed by Professor A. E. Richardson, Professor F. M. Simpson, George T. Brown.
- SKIPWITH : LIONEL ERNEST** [Special War Examination], 34 Bedford Square, W.C.1. Proposed by Robert Atkinson, Edwin Cooper, David Barclay Niven.
- SLAUGHTER : LESLIE SCOTT** [Special War Examination], 50 West End Lane, West Hampstead, N.W. Proposed by Robert Atkinson, Sir Reginald Blomfield, C. E. Varndell.
- STARLING : WILLIAM LOVE** [Special War Examination], "Orby Cottage," Quickley Lane, Chorley Wood, Herts. Pro-posed by Edward T. Boardman, Edwin J. Tench, George J. Skipper.
- STILLMAN : CECIL GEORGE** [Special War Examination], 43 Fair-field Road, Winchester. Proposed by A. C. Bunch, J. Arthur Smith, T. D. Atkinson.
- STRIBLING : HERBERT JAMES** [Special War Examination], "Grafham," Sussex Place, Slough, Bucks. Proposed by W. Courtenay Le Maitre, Professor A. E. Richardson, Edmund Wimperis.
- SUGDEN : HOWARD DAVY** [Final Examination], "The Heath," 2 Holford Road, Hampstead, N.W.3. Proposed by Isaac Taylor, Percy S. Worthington, Paul Ogden.
- SUTHERS : STANLEY HOLT** [Special War Examination], 2 Til-more Road, Petersfield, Hants. Proposed by the Council.
- TANNER : CHARLES PUGET** [Special War Examination], 110 St. George's Terrace, Newcastle-on-Tyne. Proposed by W. Lister Newcombe, Charles S. Errington, R. Burns Dick.
- TAYLOR : WILLIAM LOGAN** [Special War Examination], School-house, Kintore, Aberdeenshire. Proposed by J. A. O. Allan, George Watt, John W. Walker.
- TEMPLAR : WILLIAM RICHARD** [Special War Examination], 106 Pembroke Road, Seven Kings, Essex. Proposed by M. E. Collins, C. E. Varndell, J. D. Mould.
- TOMS : BERTRAM HENRY** [Special War Examination], 72 Orbel Street, S.W.11. Proposed by G. Topham Forrest, W. E. Riley, Frederick R. Hiorns.
- TOWNDROW : FREDERICK EDWARD** [Special War Examination], 37 Fernbank Avenue, Sudbury Hill, South Harrow. Pro-posed by Arthur Stratton, Paul Waterhouse, Professor A. E. Richardson.
- TROUP : ROBERT JAMIESON, M.A.**, Croix de Guerre [Special War Examination], 14 Gray's Inn Square, W.C.1. Pro-posed by F. W. Troup, Theodore Fyfe, Henry M. Fletcher.
- VINYCOMB : WILLIAM LIDDLE** [Special War Examination], 3 Granville Avenue, Forest Hall, Northumberland. Pro-posed by Charles S. Errington, W. H. Knowles, William Lister Newcombe.
- WHITTAKER : GEORGE** [Special War Examination], 11 London Terrace, Blackburn. Proposed by Robert Atkinson, C. E. Varndell, Stanley Hamp.
- WILKINSON : HERBERT CUTLER** [Special War Examination], 43, Milton Street, Nelson, Lancs. Proposed by Paul Ogden, Isaac Taylor, Francis Jones.
- WILLMOTT : STANLEY JOHN** [Special War Examination], H.M. Office of Woods, etc., 1 Whitehall, S.W.1. Proposed by Charles E. Varndell, J. Osborne Smith, Francis Hooper.
- WILSON : JOHN WILLIAM GILMOUR** [Special War Examination], 9 Addison Mansions, Kensington, W.14. Proposed by Herbert W. Wills, A. W. S. Cross, W. G. Wilson.
- WINSLADE : MORRIS LESTER** [Special War Examination], 4 Manor Lane, Lee, S.E.13. Proposed by T. P. Bennett and the Council.
- WYNNE-WILLIAMS : WALTER PHILLIPS** [Special War Examina-tion], 107 East Dulwich Grove, S.E.22. Proposed by Robert Atkinson, C. E. Varndell, E. Stanley Hall.
- YATES : CHARLES WILLIAM** [Special War Examination], 34 Gayner Road, Filton, Bristol. Proposed by W. R. Davidge, C. F. W. Dening, Raymond Unwin.
- YOUNG : JOHN REEVE** [Special War Examination], 4 Grant Road, Wealdstone, Harrow. Proposed by Professor A. E. Richardson, John Harold Kennard, Charles A. Daubney.
- YOXALL : THOMAS** [Special War Examination], 8 Church Street, Burslem, Staffs. Proposed by Professor C. H. Reilly, Reginald T. Longden, Gilbert Fraser.

AS HON. ASSOCIATES (2).

Proposed by the Council.

- HUDSON : EDWARD**, 15 Queen Anne's Gate, Westminster, S.W.1.
- KEYSER : CHARLES EDWARD, M.A. F.S.A., F.S.A.Scot., F.R.Hist. Soc., F.R.Soc. of Litt., J.P., D.L.**, President of the British Archaeological Association, Aldermaston Court, near Reading.

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AS HON. CORRESPONDING MEMBERS (9).

Proposed by the Council.

- ARNAUD : EDOUARD, Director of the Teaching of Construction, Ecole des Beaux Arts, 11 Rue de Téhéran, Paris (8E.).
 BARBER : DONN, 101 Park Avenue, New York, U.S.A.
 EMERSON : Professor WILLIAM, Director of the Department of Architecture, Massachusetts Institute of Technology, 491 Boylston Street, Boston, Mass, U.S.A.
 GOODHUE : BERTRAM GROSVENOR, 2 West Forty-seventh Street, New York, U.S.A.
 HASTINGS : THOMAS, Royal Gold Medallist 1922, 52 Vanderbilt Avenue, New York, U.S.A.
 HÉBRARD : ERNEST, Grand Prix de Rome 1904, 23 Rue Jacob, Paris (6E.).
 KOGURE : Dr. A., Professor of Architecture at the Tokio University, Japan.
 PLATT : CHARLES A., 101 Park Avenue, New York, U.S.A.
 STEVENS : Commendatore GORHAM PHILLIPS, Director of the American Academy in Rome, Porta San Pancrazio, Rome, Italy.

Members' Column

Members, Licentiate, and Students may insert announcements and make known their requirements in this column without charge. Communications must be addressed to the Editor, and be accompanied by the full name and address. Where anonymity is desired, box numbers will be given and answers forwarded.

DISSOLUTION OF PARTNERSHIP.

THE Branch Partnership formerly existing between Mr. Harold B. Moss and Mr. Richard Anderton, A.R.I.B.A., at 20 Birley Street, Blackpool, has been dissolved as and from 30 September 1922, and Mr. Anderton now has offices at 18 Winckley Street, Preston, and at 15 Hill Street, Blackpool.

PARTNERSHIPS WANTED.

ARCHITECT and Surveyor with established practice 25 miles east of London, desires to meet with a competent partner already in practice in or near London or an assistant (Associate) with a view to partnership. Apply in confidence to Box 9,112, c/o Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATE, 20 years in good practice, experienced in scholarly design, University Examiner in Architecture, thoroughly practical, good knowledge of Quantities, at present practising in Provinces, desires Partnership, preferably South Coast. Moderate capital.—Box No. 2610, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

SCOTLAND.

SCOTTISH Architect in practice in Edinburgh, A.R.I.B.A., F.S.I., is prepared to collaborate with London Architects having commissions in any part of Scotland.—Apply Hon. Secretary, Edinburgh A.A., 14 Hill Street, Edinburgh.

CHANGE OF ADDRESS.

MR. WILLIAM HARVEY, Owen Jones student 1913, is now practising at Dallings, Lower Road, Fetcham, near Leatherhead, Surrey, and has left 110 North Hill, Highgate.

MR. ROBERT W. STODART [A.] has changed his address to 44 Bedford Row, W.C.1. (Telephone : Chancery 7058.)

MR. G. VAL. MYER [A.], of the late firm of Fair and Myer, of 39 Fumival Street, E.C.3, having returned from India, has now recommenced his private practice at 58 Marylebone Lane, Wignmore Street, W.1. Telephone No. : Mayfair 7067.

APPOINTMENTS.

ASSOCIATE R.I.B.A., ex-R.E. officer, four years' service, 23 years' varied experience Edinburgh, London and the Provinces, wishes to collaborate with another Architect as Colleague or Assistant. Midlands preferred. Willing to go to U.S.A. or Colonies.—Box No. 8112, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATE, ex-officer, age 28, with four years' experience of private practice, seeks appointment as Manager-Assistant with view to partnership.—Apply Box 207, c/o Secretary R.I.B.A., 9 Conduit Street, W.1.

F.R.I.B.A., who has specialised for some years in theatre and cinema work would be pleased to assist another member on similar work. Might be of assistance to an Architect having work on the Continent as he can speak French fluently.—Apply Box 7112, c/o The Secretary, R.I.B.A., 9 Conduit Street, London, W.1.

THE UNIVERSITY OF SHEFFIELD.

LECTURER IN ARCHITECTURE.

THE Council are about to appoint a Lecturer in Architecture. Salary, £500 per annum. The Lecturer will have the right to practise under certain conditions.

Applications should reach the undersigned, from whom further particulars may be obtained, by 22 November.

W. N. GIBBONS, Registrar.

FOR SALE.

FIVE Architect's Cabinets, three Desk Tops for Sale, £25.—For particulars apply to Miss Petherbridge, 25 Queen Anne's Gate, S.W.

Minutes I

At the First General Meeting (Ordinary) of the Session 1922-23, held on Monday, 6 November 1922, at 8.30 p.m.—Mr. Paul Waterhouse, President, in the Chair. The attendance book was signed by 37 Fellows (including 15 members of the Council), 38 Associates (including 2 members of the Council), 5 Licentiate, 1 Hon. Fellow, 1 Hon. Associate, and a large number of visitors.

The Minutes of the Meeting held on 3 July were taken as read and signed as correct.

The following Members, attending for the first time since their election, were formally admitted by the President :—E. M. Powers [F.], A. P. Lay [A.], J. H. Sturgeon [A.].

The Secretary read the names of candidates nominated for election on 4 December 1922.

The President delivered the Inaugural Address of the Session and unveiled the portrait of Mr. John W. Simpson, Past-President, painted by Sir Arthur S. Cope, R.A.

On the motion of the President, seconded by Mr. John W. Simpson, a vote of thanks to Sir Arthur Cope was passed by acclamation.

On the motion of Sir Frederic G. Kenyon, K.C.B., seconded by Sir Francis Newbolt, K.C., a vote of thanks to the President for his Address was passed by acclamation.

The President expressed his acknowledgments, and called the attention of the Meeting to a collection of prints kindly presented to the Royal Institute by Mr. Edmund H. New in recognition of his election as an Honorary Associate.

The proceedings closed and the Meeting terminated at 9.55 p.m.

Arrangements have been made for the supply of the R.I.B.A. JOURNAL (post free) to members of the Allied Societies who are not members of the R.I.B.A. at a specially reduced subscription of 12s. a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary of the R.I.B.A., 9 Conduit Street, W.1.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A., and crossed.

IAN MACALISTER,

Secretary R.I.B.A.

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